

nature of all things produces knowledge, which is similar to the very nature of all things". This knowledge is of the nature of Oneness. "This knowledge is knowledge starting from the without (*prajna-jnana*), (but although it seems to come from the phenomenal world it is by nature) the very nature of things (*sahaja*). Therefore (it is incorrect to say that) the very nature of all things (and its apprehension) starts from (and originates in) knowledge coming from the without (i.e. the without and the within are abstractions of our mind); they are one and the same, and cannot be reduced to the one or to the other. Therefore, whatever is experienced, and whatever is learnt, has been waiting to be "discovered". For this reason "knowledge that starts from the 'without' is essentially the same as the "very nature of all that exists". That which is called the very nature of all things is the uncreatedness (*akritrima*) of all phenomena.

Advayavajra writes that the exalted One has said,

'The divine form of the E adorned in its middle with the Vam, is the birth-place of all pleasures and bliss, the treasure house of the Buddhas.

(The term) treasure-house (is to be understood in a figurative sense); it is a place, a substratum (to our modes of thinking), because it is a reflection of Buddhahood (which is the very nature of bliss). (In this figurative sense), the lotus flower (*saroruha*), the vulva (as the birth-place of the living, and itself very much alive) of a karmamudra is an ocean of fullness of bliss. This (lotus flower or vulva) is a transparent place (*svaccham asthanam*); when in the Avadhuti, it is united with and fermented by the bodhicitta (the unmoved, symbolised by the sperma or the male organ), which seems to expand and to get lost, this union being comparable to the mixture of the essences of myrrh and nutmeg (*bolakakkhola*, also symbol for sexual union), (a kind) of knowledge arises, which is momentary and a lower form of the very nature of all things. This (knowledge) is not the unmoved, which is the very nature of all things (*sahaja nispana*). It is by nature knowledge starting from the without, which comprises three kinds of pleasure and bliss, and extends over four moments. In the Seka and Hathayoga (this experience) is called the feeling as-motion of what is unmoved (*nispanaphala*) in connection with a karma-mudra.'

Man has several destinies, one of which is the biological

and his psychological adjustment to this destiny, depends upon the feeling that he has about his biological neighbours. While the karma-mudra essentially describes the biological situation, where man has impoverished himself by being unaware of the wider relationships, the Jnana-mudra leads him out of the spatio-temporal process into that which transcends space and time. Through woman, he is liberated from the tyranny of the senses and the sensuous. Thus the Jnanamudra takes up an intermediate position. She makes man realise the biological background of the dharma of human life in another light, and since through her, the perception of wholeness will be effected she is a balm to a mind, divided against itself by the neurosis of war. She is an education in loving, an adventure in fulfilment, a search for still higher and more intense integration. With the Jnana-mudra, the integration of masculinity and femininity, of the human and the super-human, has, only temporarily been achieved, temporarily because the possibilities of this fusion have not been fully recognised and permanently realised. The feeling-emotional tone of this experience, which nevertheless is more valuable than the "real" values, is correctly likened to the sensation-complex of the organ, where, like in a flash, the narrow individuality is obliterated, and merged into a more comprehensive relationship, similar in character to the desired awareness of wholeness. But at the very moment of culmination the organism being an image taken from the narrower, more intuitable field of experience and used for expressions of more universal relations, which cannot be expressed directly—the momentarily and unconsciously experienced wholeness (the Platonic One) relapses into the duality of the sexes. Therefore, to seek the Jnana-mudra, and the joyous experience of her cannot be an end in itself. On the contrary, the way the Jnana-mudra is envisaged is but revelatory of emotional and other attitudes towards life, and in so far as these attitudes are evoked in us, there has been revealed to us something of the inner nature of man.

The contrast between man's biological destiny (karma-mudra) and his psychological adjustment to this destiny (jnana-mudra), so to speak in a somewhat cool and abstract manner, should make man realise that he has to cope with the most difficult problems. But while the fulfilment of man's biological destiny is rather easy, the psychological

adjustment, leading to lasting happiness and bliss, is of a more intricate nature. The experience of femininity comprises everything female. The man may experience his femininity through all female members of his family, leading to a multiplicity of projective images. Therefore, it is not to be wondered at that this experience so often has an incestuous character. Anangavajra in the *Prajnopaya-viniscaya-siddhi*. V. 25 writes, "The adept (Sadhaka) who has sexual intercourse with his mother, his sister, and his daughter, and his sister's daughter, will easily succeed in his striving for the ultimate goal (tattva-yoga)".

Similarly, it has been stated in the *Guhyasamaja-tantra* that, "the adept who has sexual intercourse with his mother, his sister, and his daughter, goes towards highest perfection, which is the essence of Mahayana" (G.O.S. p. 29). It is of utmost importance how this incestuous character is conceived, whether man characterises it, and takes it at face value or recognises it as a vehicle or medium of insight. These men would face any danger, because integration has become an absolute necessity for them. It is true that a kind of repugnance is felt against the incestuous character of these experiences, but it must not be forgotten that under the incest symbol, the most subtle, most noble, most delicate, most chaste, but also the most unusual feelings are hidden—all those feelings which contribute to the perplexing richness of human relationship, and even provide them with coercive powers. He who wants integration, the attainment of wholeness, must take into account everything, however repugnant this may appear to him. He must become aware of all feminine aspects, and must not choose one aspect or other from among the multiple aspects of femininity. Any arbitrary selection he makes leads him away from the attainment of wholeness, because it leads up to a morbid fixation. Since the perception of wholeness is to the Buddhist mind the most joyous of all human experiences, the statement that all women are to be loved suggests that all women are shadows, images, or moulds of the one real woman and can be, in a sense, shifted or interchanged for her service. It prevents mere fixed idolatry of one mould as if it were the origin of all. Every woman is to be loved and treated with awe, because there is behind her a many-sided mystery of femininity from which man through clinging to masculinity has separated himself, and hence become a fragment.

When wholeness has been achieved, man wanders freely wherever he likes, without bitterness or despair. He is not bothered by any such problems as matter and spirit, for these crop up only when he loses sight of the whole and, in emphasizing the emotional significance of certain aspects in life, dim the realisation of the spirituality of all life, and even the implicit spirituality of all matter. Man's spirit, beyond all limitations, ever serene and free in its movements, constantly manifests itself through the medium in which it operates. Man is to destroy all the barriers he puts up between the whole and himself, for it is only when these are removed, that he becomes aware of the whole, and lives with it. When the conceptual scaffolds have been removed all of a sudden, he knows what is the essence of the spirit. Saraha writes after verse 44, "You should conceive the spirit as similar to the sky, (that is to say), you should conceive the spirit as of the same nature as the sky. When you have turned your thinking operations into non-thinking operations (i.e. when you do not harp on any ideas, but let your mind move free and unobstructed) unsurpassable enlightenment will be achieved."

The first realisation of wholeness, where the Mahamudra and the Phalamudra (See Sec. VI) merge together, is called Sahaja. Literally translated, it means "born with". To call this decisive experience by this name is most opportune, because it makes us see that what is hinted at by this word is living in every individual, and can be discovered by him. As a matter of fact, it will be discovered when the debris of myth and prejudice which obstructs the study of man is cleared away, when all veils are torn. When man is lifted out of his subjective and objective existence, he will be free and able to see the whole universe, including himself, as an undivided and indivisible whole. He will understand that everything in physical and psychical world unites together in the totality of experience. He will understand that dust is as admirable as his soul, because it is but another aspect of wholeness. But as long as he moves in the dualism of matter and spirit, he wears himself out. As long as man is diverted from the whole, either by matter or by spirit, he will be frustrated and suffer. But when the whole is sketched out before his eyes, when nothing is hidden from him, what then is the meaning of the past and the future ?

"There is nothing that might be called a something (and

we can only say) "void" (sunya). The past and the future are void (i.e. they are not a something), and this view is the void. It is of abysmal depth, and of towering sublimeness. Of abysmal depth, because the past and the future do not exist per se (i.e. no remembrance and hope can disprove life as it is lived at this very moment); of towering sublimeness, because the past and the future are seen and apprehended in the unique moment of the present. This apprehension which is characterised as the Void, is called "Liberation through the Void" (sunyata vimoksa). At this moment, the Immutable (aksara), Great Bliss is present. This apprehension, comparable with a diamond (Jnanavajra), is compassion (karuna), (for compassion means that) bliss (kam) is checked (runaddhi). This is the sahaja, the gain consisting in (infinite) wisdom and activity (prajnopayatmaka) and purity (visuddha). (Sekodessa-tika p. 5).

The Immutable (aksara) is nothing eternal as opposed to something transient. It means that nothing is moving when man's spirit,—usually moving restlessly—and under varying conditions, assuming various shapes, does not move. The Immutable is the tranquillity of the unmoved in the uproar of the moved, for the moved and the unmoved cannot be separated from each other. When Bharata in Ch. VI. 36 (Banaras ed.) writes *na bhava-heeno-stirasas na bhava-rasavarjita*, he simply refers to this deep truth, underlying all manifest creations. When one has become the Immutable, one is intensely quiet; there is deep silence all around and within; but this silence is the most golden music. The whole universe moves in its complete oneness, restlessly or serenely as one may conceive it.

The ideal of Sahajayana was to achieve this internal harmony and balance, which lie at the core of all happiness and bliss. The same idea of wholeness and totality runs throughout Sahajayana, as it does throughout the speculations of Saivism, Patanjala, Mahayana and Hinayana Buddhism. Most of the texts of Sahajayana are written in Bengali. Sarahapada writes,

apane rachi rachi bhava niv-vana
micche loyaa bandhavayaa apana
ambhe na janahu achintya Joyee.
jam marana bhava kalsana hoyee
jayeso jama marana bi taiso
Jeeyante jamaale naahi viseso

Ja othu jama marane visanka
so karace rasa-rasamere katha.

"Man binds himself in his own delusions; samsara and nirvana are the creations of his own mind. I am an acintya-yogi; and as such, birth, death or bhava (see also Ch. II) are unknown to me. Birth and death are alike to me. There is not much difference between life and death. Those who are afraid of birth and death, should look forward to rasa and rasayana". The clear implication is that it is possible to escape from the eternal ebb and flow of life through rasa and rasayana.

So Bhadepada writes,

atakala hau achile sva-mohe
'eve mai bujila sad-guru bohe,
eve chi-ara-a ma-kunatha-
ga-yana samude taleya payetha.
pethami dahadiha sarvai soona.
cheya bihunne papa na punna.

"So long I had been confined in my stupor. The precepts of my good preceptor have shown me the way. Now I know that my citta-raja is nowhere near. He has tumbled down into the sea of vacuity. I find all ten directions to be empty. In the absence of citta there is neither virtue nor vice. I am lost in the sea of vacuity".

When everything is empty of significance, there is neither life nor death, neither appearance nor disappearance. There is again neither virtue nor again vice. When everything has lost its own character, then the citta itself is also without any. "So long as I had been thinking of my birth-death-samsara, I was moving blindly in the whirls of the world. Being tutored by my teacher, I now appreciate that my citta-raja has disappeared."

It will be remembered that in the Yogacara analysis, there is left only the vijñana, when everything else has disappeared. So, in the Sahaja analysis, there is left only the Bliss itself. This bliss or ananda is called sukha, or maha-sukha. The experience of this sukha is very similar to that arising out of a union between man and woman. The sahaja-yanists speak of four sunyas. The lowest sunya is nothing but a space flooded with light. But the fourth sunya is resplendent with a glow, which is all its own. The citta-

raja gets to that sunya, and loses its identity in maha-sukha in the company of Niratma-devi. Savara-pada writes,

talla badeer paseer Johana badee tatrala
kiteli andhari re akasa phullila
kanguri na pakela re sabara-sabari matela
anudino sabaro kimpl na cevace maha-sukha bhala.

By the side of the third house (sunya) is the house of moon-light, or house which is without any moon-shine. There always shines the moon of enlightenment. All darkness has disappeared ; all sorrow is fled. There are these blossoms in the air. There bliss is without an end and everlasting. Sabara and Sabaree, or Bodhi-citta and Niratma-devi roam about in intoxication. Sabara has lost all consciousness. He is steeply immersed in Mahasukha.

The unity of the Cosmos, which lies at the core of aesthetic enjoyment, is also the guiding principle in the Sahaja-yana concept of ananda or bliss. The Sekodessa-tika in p. 8 writes, "That which is Compassion and the Void (by nature) is Time (Kala), and the void which in conventional shape is perceived through the screen of man's senses is the wheel (cakra) the combination of these two, Kala-cakra, is non-duality, imperishable."

Karuna—sunyata—moorti kala samvritti-roopini
Sunyata—cakram—ityuktam Kalacakra—advaya—aksara.

Naropa, commenting on this verse, explicitly says, "He (the Adibuddha, the Sahaja-kaya), indeed, is the Kala-cakra, the Exalted One, who is both wisdom and means (prajnopayatmaka), because cognition and the cognisable blend in his oneness. And since this awareness of oneness which is imperishable bliss, is the reason for the fact that all obscurations (of the mind) disappear, it is called Time (kala). The term upaya or means signifies Compassion (Karuna) together with the six spiritual powers. The universe as the cognisable is the Wheel (cakra). The term wheel signifies the endless forms of existence within the three spheres of the world. This, indeed, is wisdom (prajna), being the void by nature and endowed with all the aspects (which the universe presents to the observer). Their unity is called the Kalacakra.

The theory of the Adibuddha in Mahayanic Buddhism and specially in Vajrayana, preaches the same concept of

absolute totality as the ultimate reality. By the conception of universal emptiness or sunyata, Mahayana Buddhism was only emphasizing this concept of reality. This concept of universal emptiness is not very different from the Upanishadic denial of all thinkable divine attributes, and the famous exclamation, *neti neti*, clearly marked this inclination to consider the absolute in itself as irreducible to human categories. This is the highest affirmation of transcendency, where separate and opposite attributes are harmonised into a higher synthesis.

The Sekodessa-tika develops this concept of the Adibuddha. The text runs : "Adi means exempt from beginning and end ; Buddha is he who perceives all things as non-contradictory. This One, being Adi and Buddha, is the Adibuddha, birthless, deathless and all-knowing." The Nama-sangiti says : The Buddha who is without beginning and end is the Adi-buddha. He is without connections. His aspects are universal charity (karuna) and unsubstantiality (which is connected with Karuna as prajna and upaya). He is time (kala) in so far as his sakti is the Involved One (samvrit-rupini). He is the wheel (cakra), since he is the endless desert (sunyata). So he is the wheel of Time (Kalacakra), without an equal, imperishable. Analysing each syllable, KA means the causality, with has stopped in him, La means cosmic re-absorption, CA is the mobile mind, KRA is the process ; both are to be checked. This signifies Causality is the name of the body of enlightenment—thought (bodhi-citta-kaya). This has stopped, since it has overcome the condition of waking, and is thus free from discriminative thought. It is Nirmana-kaya, as the essential element of body (kaya bindu) has been fixed in the forehead (lalāta). Material breathing being suppressed, and the condition of sleep being thus overcome, the verbal faculty is fixed in the throat-centre, and the Sambhoga-kaya arises. In these two first stages of wake and sleep, the spirit changes according to the eighteen dhatus (six constitutive groups, six elements, six sources of perception), bewildered by tamas, inclined to fall, wandering among sense-objects, such as sound and the like. When the spirit is curbed, tamas is removed. Dharmakaya arises when the essential element of the spirit is fixed in the heart. KRA means Krama, that is evolution, the fall of the bindus as kaya-bindu, and so on ; when it is curbed the condition of catalepsy is overcome by

the bliss of sahaja. It arises when the essential element of gnostic (jnana-bindu), which was formerly unstable, is fixed in the navel-centre. It is indeed the kalacakra, the blessed One, who is said to consist of prajna and upaya, because the cognition and the cognisable are joined in him. Since the mystic knowledge of the imperishable Bliss resolves every obstruction, he is named KALA ; upaya is made of charity, possessed of the six supernatural powers, which are the five traditional abhijnas to which jnana-bindu has been added. CAKRA is the world in as much as it is cognisable ; it is the wheel of endless beings. This is prajna, made of unsubstantiality, possessed of all forms. The union of both (KALA—time, upaya, the means of revelation, karuna—universal mercy towards creatures, for the sake of which the Absolute reveals itself, with CAKRA—world, prajna, that is sunya) is KALA CAKRA.

The existent world consists of the Buddha's Kingdoms, the endless spheres of sky and so on, with their three fold aspect of duration, birth and death, that is, all beings in their six-fold classification. At the highest summit of the universal ladder is the Adibuddha. He is the Absolute itself, no more a manifestation of it. He is transcendent and still immanent, devoid of attributes, but capable of assuming an infinite number of them. It is only in his manifestations, that he divides himself as subject and object.

In the fourth chapter of Prajnopaya-viniscaya-siddhi (G.O.S.), the character of this knowledge born out of prajnopaya, is discussed at length. This consists in the meditation on something which is neither sunya nor its opposite, nor a negation of the two. By the acceptance of sunya or a-sunya, numerous false constructions arise, and in their abandonment, the determination comes in : therefore, both these should be given up. One should think himself as unchanging, absolute, aimless, stainless, and without a beginning or an end, like the sky. The compassionate Bodhi-sattva should not neglect the beings nor should he think whether they exist or not. Prajna is so called, because it does not admit of transformation and Krpa is so called, because it strives to do good to all beings, like the Cintamani jewel. The Prajna is absolute, Krpa or compassion is absolute ; they both commingle together in cognition. When this commingling takes place, there is neither the knower nor the knowledge, nor the object of knowledge, and that is exactly what

is called the highest knowledge. There is neither any doer, nor enjoyer, and because it is free from the knowledge of either the doer or the enjoyer, it is called the knowledge of the Great Truth. In this, there is no receiver, no giver, no object to be given nor to be taken. Those who have realised this great truth, acquire innumerable attainments, even while doing ordinary things, such as seeing, hearing, talking, laughing, and eating or when their attention is otherwise diverted. This is called *non-duality*, the *Bodhi* mind, *thunder-bolt*, or *vajra-sattva*, or the enlightened one, or the enlightenment. This is called the *Prajna-paramita*, the embodiment of all the *Paramitas*, or *Samata* or equality or the best object of meditation for all classes of the *Buddhas*.

Prajno-paramita calsa sarva-paramita-mayee.

Samata ceyamevokta sarva-buddhyagra-bhavana.⁽³⁰⁷⁾

The *Jnanasiddhi* of *Indrabhuti* also discusses the nature of this *samata* knowledge. The author in its mysteries is said to be invested with *vajra-yana* or the *thunderbolt knowledge*. This knowledge, the author says, is not burned by fire or inundated by water, or pierced by the sharpest instruments. The *Jnanasiddhi* writes (I. 46),

dajjyate nagni-skandhena plavyate na jalena ca.

bhidyate nahi sastrena teeksnenapi prajnatna.

Its striking resemblance with what the *Bhagavad Gita* says of the soul, (II. 23-24) should be noted. This thunderbolt knowledge is unsupported like space; it pervades the universe and is devoid of all characteristics, and is called the highest truth. It is known as *Mahamudra* (great woman), *Samanta-bhadra* (thoroughly auspicious), and the *Dharma-Kaya* (the spiritual body).

Khyata samanta-bhadreti mahamudra ca samjnita

dharma-kayamidam jneyam-adarsa-jnanamityapi.

(*Jnana-siddhi* I. 48).

It is known as *Adarsa* knowledge, because as the reflection is surely seen on a mirror, even so the *Dharma-kaya* is seen in the mirror of cognition. It is called *Samata* knowledge, because this is the cognition of the *Tathagatas*, with its characteristic sameness both to themselves, and to all other beings.

sarva-tathagatam jnanam atmana praninam—api

eka swabhava sambhodhau samata-jnanam—keyate.

(*Jnanasiddhi* I. 50)

It is also Pratyā-veksana knowledge, because it is pure in origin, is without a beginning, resplendent by nature, and pervades the universe.

adi-suddham-anutpannam prakrityaiva prabhasvaram.
anyanya-vyapaka-jñānat pratyā-veksanākām smṛitam.

(Jñānasiddhi I. 51).

It is also called as Kṛtyānuṣṭhāna knowledge, because the duties of the Buddha have to be performed at all places, and in all times and because the duties are incumbent on all the Buddhas. It is also called Sūvisuddha knowledge; because by this, the ascetic becomes free from the two obstructions of Kṣeṣa and Jñeṣa, which come in the way of obtaining emancipation. (Jñāna-siddhi—I. 53). It is also known as the Sambhoga-kāya, because the Buddhas enjoy the identical actions as all other human beings, and have the same desires as others (Jñāna-siddhi. I. 54). It is also known as Nirvāṇa-kāya, because the Buddhas are created, and have many qualities and forms, and are devoid of characteristics (Jñāna-siddhi I. 55).

Man's yearning is directed towards oneness, completeness. Man wants to have what once fell asunder, re-united on a plane, where the danger of a split is eliminated. But to speak of a re-union or a fitting together of contraries is rather incorrect, because it fosters a view of the true nature of man as a mere summation of disjunct parts or elements. It would have been more correct to say that man's integral nature is the experience of the inseparability of the contraries, the unity of what in this world appears as man and woman. This experience is a contact with the living reality, which does not know any limitation and exclusiveness. It creates a deep understanding of life and world. No longer will the contraries be able to worry men, because in this realm of Reality, there is no duality. What formerly was looked at from without is seen from within; but within and without have become meaningless, because all dualistic modes have been transcended. There is something tranquil, peaceful, and silent about this new point of view, but it would be a gross error to conceive this tranquillity as inactivity, laziness, or self-contained contemplativeness. It is unending work. It is so great, so noble, so wide-ranging that words cannot describe it. This being so, it can only be described in antinomies, because there is not a single word in the

language, which could convey the exact meaning and significance of this "Thundering Silence". Ananga-vajra in Prajño-paya-viniścaya-siddhi I. 20, writes,

na dvayam nadvayam santam sivam sarvatra samsthitam.
pratyatmavedyam acalam prajñopayam anakulam.

"Neither duality nor non-duality, peaceful (or tranquil, santa), gratifying, everywhere present, to be experienced within one's inmost self, unswerving, undisturbed, is this susceptibility full of wisdom (prajña) and activity full of loving compassion (upaya)."

This harmony of wisdom (prajña) and action (upaya), of rest and movement, makes man free, because everything that is done by him now is born out of the whole. Man's action is no longer dictated by a sudden impulse. Such actions are but spasmodic, showing signs of constraint. If man's action is without this inner support, it vanishes into thin air. If the inner quality cannot be expressed in activity, it is a barren abstraction. Both factors together are freedom ; that is freedom from all unnatural impediments. The one thing that hampers human life, is the concept of teleology, which is made to be felt by man in every phase of his life. As long as man lives on the plane of the teleological conception of existence, he is not free. When he is conscious of any purpose in his movements, he is fettered to the plane of bhava. (See Ch. II). He ceases to be religious, and becomes self-centred, selfish and hence blind ; to be free means purposelessness, genuineness of motive, disinterestedness of feeling, and immediateness of response. These are exactly the requirements in perfect aesthetic enjoyment. How this ideal is to be reached is the subject-matter of discussion in the next chapter.

CHAPTER X

Technique of achievement of Ideal Samatā

If this ideal Samatā lie at the core of aesthetic experience, and characterise all that is of the nature of the highest and the very best, the question naturally arises how this samata or balance is to be achieved. Bharata's terse Rasa-sutra, vibhava - anubhava - vyabhichari-samyogad-rasanispatti simply says that vibhava, anubhava and vyabhicharibhava jointly bring about Rasa-realisation. It is also to be carefully remembered that Bharata repeatedly says (Banaras Ed. p. 71, lines, 8, 13, 19) that sthayi-bhava is transformed into rasa. It will be necessary here to discuss first of all how this ideal Samatā is reached in Patanjala, the Tantras, the Yoganaddha in Tantric Buddhism, as also in prajno-paya in the Vajra-yana. An approach to the problem from the facts of ordinary experience might also throw important light on the question. This is what Dr. Guenther in his Yoganaddha (Chowkhamba Sanskrit Series) calls male-female relationship. The question is of utmost significance and importance for an adequate appreciation of what Bharata meant by his Rasa-sutra.

I

The Samkhya speaks of three gunas, (1) sattva, (2) rajas, and (3) tamas, as characterising all karyas of the universe (vide Ch. IV). Of these, sattva has the characteristic of illuminating a phenomenon. When sattva does not manifest itself, the purusa cannot experience any cognition ; for the latter can cast its reflection on the buddhi, when it becomes transparent ; and this is possible only when sattva predominates in it. Hence sattva serves as the medium for all conscious reflections of the purusa. Rasa-enjoyment is always accompanied with bhoga and apavarga of the purusa. To make this a reality, it is essential that there must be in the first place an emergence of sattva. It is precisely because of this that Rasa-enjoyment is invariably accompanied with the emergence of Sattva.

The second guna, rajas is by nature, dynamic. It produces motion, and it has the tendency to do work by overcoming resistance. Tamas is inert. It is the mass element, which resists the other two gunas from functioning. Speaking briefly, in any entity, whether physical or psychical, whatever is serene and tranquil is due to sattva. All excitement, motion, force or energy is due to rajas, and all that is massive, inert or dull is due to tamas. It should be clearly understood that Bharata's sthayi-bhavas, which when acted on by vibhavas, anubhavas and vyabhicharibhavas, evolve into rasa, are not free from the play of these three gunas (Vide Ch. XI). These sthayi-bhavas, at this moment, are partly dissociated from the play of rajas and tamas. At such a moment, the sthayi-bhavas have become rasa.

These three constituents of the prakriti play their respective parts in the building up of the cosmos. If rajas had been the only operating force, there would be unnecessary flow of activity everywhere, which would not allow the formation of the universe. In order to resist this eternal restlessness, the prakriti provides itself with another constituent, called tamas, which by its very nature is massive and inert. Again, if there would be no illuminating force in the shape of sattva, there would not be any conscious regulation and adaptation. Consequently, the prakriti would be nothing but a blind force acting in a haphazard manner.

The three gunas are interdependent and inseparably connected with one another. In every reality, whether physical or psychical, one of them becomes predominant, and the other two sub-ordinates. The latter does not counter-balance the function of the former. They rather co-operate with it. Though contradictory to one another, they can work together for a single end. The Samkhya Karika (13) is found to explain this by the simile of the lamp. Just as the wick and the oil, though opposed to the activity of fire, can co-operate with it in the act of illumination, similarly the three gunas, though naturally opposed, and possessing contradictory properties, can work together for a single end.

The fact as to how these three divergent constituents of prakriti can co-operate with one another, has been more carefully dealt with by Varsaganya, the celebrated exponent of Samkhya. This is known specially from a reference in the Yukti-dipika, where the author in course of dealing with the problem, states that the two entities in a pair of opposites.

resist each other, provided they are equally strong. But it is otherwise, when one of them becomes prominent and the other sub-ordinate. In that case, there is no opposition. On the contrary, the weaker one remains closely associated with the stronger one, and thus helps the other to function. This, he goes to support by the following quotation from Varsaganya (Yukti-dīpikā. 72). "tatha ca Bhagavan Varsaganya pathati-Rupatisaya vṛtṭiyatisayasca viruddhante, samanyantvatisayaḥ saha pravartante. Tad yatha-jalagnee pacaneyasweda-neevesu karyesu, cchaya-tapan ca suksma-rupa-prakāśaṇa, seetane ca brajava-sthitan, evam tat. Portions of this passage are also quoted in the Yoga-bhāṣya (II. 15 and III. 13), but without reference to the author, Vacaspati attributes this to Pancasikha. It has already been noticed in Ch. VI, Sec. II, how Bharata himself acknowledges his indebtedness, to Pancasikha as also to Varsaganya.

Varsaganya in the above passage, quoted by Vacaspati, means by the term "rupa" eight forms of buddhi, four with pre-dominance of sattva, and the other four with that of tamas (sattvikametāt rupam tamasamasmad viparyastam Ka. 23). These are (1) virtue, (2) wisdom, (3) dispassion and (4) power; the remaining four are their opposites. Vṛtṭi means the inner fluctuations of the mind, and these are pleasure, pain and delusion. When these forms or the fluctuations are intense, it is then that one opposes the other. Thus both "virtue" and "vice" constitute forms of buddhi. When both of them are equally developed, they resist each other. But when one of them is predominant, and the other is in its normal stage, then there is no opposition. What then happens is that one is over-powered by the other, and there is no alternative on the part of the weaker one but to co-operate with the stronger one. Similar is the case with "pleasure" and "pain". When one of them is prominent, the other becomes sub-ordinate. The weaker one is then forced to help in the functioning of the stronger. This is what Varsaganya goes to illustrate by the simile of "water and fire", "shade and light", and such other pairs of opposites. So water is opposed to fire, but their joint activity serves the purpose of cooking, and boiling. Here fire is intense, while water is sub-ordinate. Being closely associated with fire, water also becomes extremely hot, and thereby helps in boiling and cooking. But fire without the close co-operation of water, could never bring about the

desired end. If on the other hand, both of them were equally powerful, one would try to destroy the other, and there would not be in that case, any co-ordinated activity. Likewise, "light" is opposed to "shade". But it is due to their co-ordinated activity that an object of minute shape may be revealed to the eye. Here the special condition under which the said object can be perceived, is that it must be exposed to light; but the eye must be protected from the intense ray of light. If both of them were equally exposed to dazzling sun-shine or similar other light, the eye-ball would be blinded, and it could not find out the minute object under observation. Hence "shade" though opposed to "light", co-operates with it in visual perception, similar is the case with other pairs of opposites, such as "hot and cold", "motion and rest", etc.*

The Samkhya holds that in any co-ordinated activity, there is a co-operation between such pairs of opposites, as fire and water, light and shade, heat and cold, motion and rest. This does not mean that fire and water, light and shade, or heat and cold are equally prominent, which would mean that there is an end to all activities. Two gunas can never become equally developed. In that case, they would coalesce together and neutralise each other—a fact which the Samkhya can never admit. If, however, in a particular phenomenon, one of them be in the highest degree of its development, then of the remaining two, one becomes latent, and the third sublatent. The power of one is never confused

* The Samkhya standpoint is strikingly similar to the speculations of early Greek philosophers. Practically all the early Greek thinkers—"as if", says Aristotle, "compelled by truth itself"—had recognised the importance of opposites in the constitution of the universe. Aristotle himself had taken matter-qua-privation and form as the primary contrariety of his natural world, and he had constructed the four elements out of contrary qualities. He had conceived the properties of species as capacities in the specimen of change between contrary poles, and he often observes that the knowledge of contraries is one and the same. His assertion of the synthesis of opposites as the identity of the subject and object is fully actual knowing, in the perfect activity of God's self-consciousness, constitutes in Hegel's eyes the summit of his speculations.

Aristotle, though he asserts perfect thought to be the synthesis of opposites, does not fully succeed in expressing his Scale in the medium of thought. Plato, on the other hand, did in his later dialogues, begin to experiment with the Forms as syntheses of opposites. One positive result of his extremely obscure "Parmenides" appears to be that certain pairs of Forms, such as One and Many, Whole and Parts, etc. are not predicable in mutual exclusion of one another, as empirical predicates are. Among these pairs of Forms which are not mutually exclusive, are Being and Not-being, and it is Plato's conception of this particular pair of opposites which is especially significant for Hegel's conception of dialectics.

and transmitted to that of the other. (Yoga-Bhasya. II. 18). The possible combination of these three gunas is innumerable. Hence the number of permutations and combinations, arising out of their various groupings are countless. As a result of this, anything and everything can come out of them,—sarve ba sarva-rupa bhavanti (Yoga-bhasya II. 15).

II

It is to be remembered that just as the three gunas, sattva, rajas and tamas though eternally opposed to one another, can co-operate towards the furtherance of a single end, so also the momentarily constellated individuality of man, which is either male or female, contribute to the promotion of an ulterior end or purpose. The nature of this end or purpose has been the subject matter of discussion in the last chapter. Just as in the male that factor or quality which is called maleness, is encased in the temporal and spatial frame called man, so also that other factor, called femaleness is encased in the temporal and spatial frontier called woman. But both are only so many images of the whole, wherein lies the blissful experience of Sama. Now when through imagination, a man gains an insight into the fact that his male field of consciousness is but a tiny fraction of the mind that stretches beyond his individuality into the realm of godship, the repercussion of this experience of totality, will be that he takes a different view of woman. For with him, it is femininity that is linked to the super-human which in the form of a woman, a divine woman as that, appears before his eyes. He will look upon woman as so many manifestations of what has been excluded by his dominant maleness. He will realise that suffering, which has resulted from his one-sidedness, will not be ended by suppressing all that which is not male, but that it will be ended when maleness and femaleness intermingle in the indivisible whole. In retaining the values of godship in his human life, he will respect the women, and treat them with awe, because harmonious participation is more important than brutal dominance. Thus, the cult of women in the Tantras, means little else than to acknowledge the value of the women, and to take her as a guide in the profound

drama of integration. It should be clearly recognised that Rasa-realisation is nothing but a heightened and subtler form of integration among the different faculties of human mind and soul. Woman transcends the frontiers erected by the male. Again, there is the inner-play between the within and the without. Out of the world, symbolised by women, man's soul is born, but out of the depths of his soul, the world is born. This world is a richer world. It is not a world based on psychic famine, but one based upon emotional economy of abundance.

For the male, the woman is simultaneously a material object and a goddess. He may learn from her and become inspired. Through her a world of love and beauty may be created. Ananga-vajra beautifully describes her double-aspect in Prajñā-pāya-viniścaya-siddhi. V. 22-23, "The Wisdom Perfection (prajñā-paramita) must be adored everywhere by those who strive for liberation. Pure she stays in the realm beyond this empirical world (paramārtha); in this empirical world (saṃvṛtya) she has assumed the form of a woman".

"In the disguise of a woman, (lalanarupam asthaya) she is everywhere present. Therefore, the vajranath has stated that she is born from the outer world (bahyartha sambhava)".

Dr. Guenther finds out how this male-female relationship pervades all strata of life, from the lowest to the highest and the very best. The parts in the organised whole are not at all static, or fixed in constitution and position, but are in constantly structuralising and de-structuralising motion. This bi-dynamic, anabolic-katabolic ratio of cells, and of organisms of cells, determines the balance for viability. The imbalance either way is detrimental to life, unless counter-balanced by exchange with other cells. Every living cell is continuously more or less rapidly katabolically self-consuming, and must acquire and build into its life quantitative ratios of special anabolic properties in order to counter-balance the ratio of its special form of katabolism. This law of motion and conservation of energy applies to all forms of life, whether they are cell units or multi-cellular entities, or even psychical states. Since the bi-sexual differentiation of an organism is already latent in a single cell's bi-dynamics, it is safe to say that in the same way as a living cell anabolically deficient in any way, is chemically driven to work repetitiously to acquire and anabolise adequate quan-

and transmitted to that of the other. (Yoga-Bhasya. II. 18). The possible combination of these three gunas is innumerable. Hence the number of permutations and combinations, arising out of their various groupings are countless. As a result of this, anything and everything can come out of them,—sarve ba sarva-rupa bhavanti (Yoga-bhasya II. 15).

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titles of right qualities of nutritional substances, an individual, which is either predominantly male or female is driven to seek the complementary opposite type. In other words, every bi-sexually differentiated individual is incompletely balanced, and is forced to restore his internal and external equilibration, and the counter-balancing bi-dynamic organisation of his integrity as a whole. A man will seek the woman, as will a woman the man. Such selective deficiencies or needs and cravings prove that every partial aspect, is in want of its complement. In most cases, this adjustment is sought on the biological level. It is good to remember that the one-sided biological determination of man is antagonistic to his spiritual destination. Whenever self-determination or a bi-dynamic differentiation in the energy for determines the degree of mesosomal-generated induction, which gonads; of the ratio quantities of bi-sex contribute to secretion, which differentiates the nature of the gonoducts, external genitals, and other hormonal the conditioning bi-sexual social pressure or disapproval, as regards masculine dominance or masculine submissiveness in mating behaviour; in all cases, the need for equilibration or samatā is emphasized. Dualism is the cause of all the worries, all the conflicts that are going on in this world. Re-made; the re-making of man consists in regaining his integrity, veiled only by the contraries. Since human beings are either man or woman, there is no better way of this integrity of man than by the symbol of the union of man and woman. The mating of man and woman is called a symbol, for the biological aspect of the problem is not a complete explanation of this most intricate question. It means that nature and spirit are basically one, and thus it is possible to get a glimpse of this blissful union. The importance and the necessity of uniting what seem to be separate have been expressed by Kanha in the following beautiful verses.

"He who has made his jewel-like mind unswerving by taking his proper spouse, is the vajranatha (i.e. the adamant and indestructible man). I have spoken of the highest nature of man or of ultimate truth" (Kanha. 31).

"In the same way, as salt dissolves in water, so also the

spirit that takes its proper spouse transcends all boundaries. It penetrates into the essential emotional moving unity (samarasa) of what seems to be separate and distinct, if it is constantly united with her" (Kanha. 32).

The attainment of one's highest aim, the unique sensation of being One is born out of the partly spiritual and partly instinctive factor. The tremendous energy stored up in it, seeks an outlet in one way or another. At the same time, however, it shows that man's aim cannot be thought of as a stress on the one side or the other. Man will not find himself, when he becomes a slave to mere instinctivity, or when he loses his ground under his feet, while striving to possess mere spirituality. He will find his integrity when he succeeds in living instinctivity and spirituality together on a new level, when his whole nature is raised to its fullness, its maximum expression. Though the relation between the two is inconceivable from the logical standpoint, it is got over when there is the direct apprehension of reality. Therefore, nothing has been achieved, when the basic unity of instinctivity and spirituality is believed; they continue acting as an unreconciled duality. To find out the truth of man's highest and inmost existence is an imperative necessity. The man of the world is lost in the varied activities of the world; and follows his drives; the quietist withdraws from the world in order to develop a sort of private world, into which others cannot enter. But the ideal man, the rasa-enjoyer, goes beyond both these extremes.

To a certain extent, the striving for integrity and balance may be compared with the mating behaviour of single cells. When these are internally incompletely balanced or lacking in adequate quantities of anabolic or katabolic substances to carry on the work of living, they have selective and acquisitive mating, craving needs for complementary opposite types, and avoidant compulsions for like and misfit types. In other words, mating behaviour is produced by a deficiency of anabolism and katabolism in a cell, exciting chemical affinities, sensitivities and motivations for union with another cell, that has complementary opposite ratios of counter-balancing properties. The anabolic katabolic re-equilibration, brought about either through ingesting other cells, or through graded repeated exchanges between living cells of fitting quantities and qualities of nutritional substances, or through conjugation between two

cells, is equal to a renewed viability. In the same way, as the fusion of cells in the biological field, results in a rejuvenescent viability, so also the re-equilibration or fusion of what is called man-ness and femaleness has the same effect in an individual. Tilopa in Mahamudra-upadesa says of this new state beyond the contraries. "When the (intuitive) knowledge of (the unity of Bliss and wisdom), which is without (worldly) attachment rises, man's viability is increased, his hair will not become white, and he will grow like the waxing moon".

This verse shows, says Dr. Guenther,^{*1} that the material and the mental are but views of the same object by different methods, abstractions, pictures obtained by human reason from the indivisible unity of the being of man. This same object, this indivisible unity of the being of man is what has been described as sama in chapter IX. The antithesis of matter and mind represents merely the opposition of two kinds of techniques. There is no reason to give to one a greater value than to the other. The bi-sexual differentiation found in matter is exactly in the same way as what goes on perpetually in the human body. Neither the soul nor the body can be investigated separately. Equally neither man nor woman, neither rati nor hasa,^{*2} exist for themselves. If this were the case, a man would not care for a woman, nor a woman for a man. Man and woman, maleness and femaleness are but another arbitrarily made division.

Man seeks his counterpart, the woman, but the part is also lying hidden within himself. Since everything that is met with in life is but a picture, the fact that the union of the contraries, of maleness and femaleness, is illustrated from the biological realm. These pictures should make man realise that this physiological picture is at the same time also the symbolic expression for the union of the contraries on the spiritual level. The man who attributes a greater reality to matter than to mind thinks that the union of contraries is to be achieved by sexual intercourse. But to him who attributes a greater reality to mind, this union is apparently brought about by the integration of his own inherent, hidden femaleness. In this way, there is a double

^{*1} Yoganaddha—Herbert v. Guenther. (Chowkhamba Sanskrit Series Studies Vol. III)—p. 35-6.

^{*2} The nature of opposition between rati and hasa, or krodha and soka will be taken up for detailed discussion in Ch. XI.

pair of contraries, an inner one and an outer one. But it will not do to give a privileged position to one aspect or another ; the contraries should be examined in the converging light of physiology or psychology. This is highly important, because in ancient thought, there was no difference between physiology and psychology (Vide Introduction).

Whenever man comes into contact with his counterpart, which is a certain aspect of life not lived by the individual and excluded from his conscious attitude, whenever a man comes into contact with his latent femaleness, or a woman with her hidden maleness, thus giving up the onesidedness of conscious life, their whole being will be enriched. This enrichment is of utmost importance for the whole future life. It may be said that what on the biological level is represented as sexual intercourse is on the mental level, the union or fusion of consciousness with the unconscious, and on the aesthetic level, the penetration of one *sthayi-bhava* by its opposite. (Vide Ch. XI). In aesthetic analysis, it will assume the form of the union of stimulated *sthayi-bhava* accompanied with *anubhavas* and *vyabhicharibhavas* on the plane of consciousness with the underlying, unmanifest *sthayibhavas*. A thorough examination of this interpretation of *Rasa*-enjoyment will be made in Ch. XI. It should be noticed that this interpretation of *Rasa* is in conformity with the main trends of Indian philosophy and medicine.

Only an individual's consciousness is linked up with the visible physical sex, while the opposite aspect is latent in the unconscious, the integration of which is essential for the fullness of life. *Man consists of all his actual and potential activities. The functions which, at certain epochs and in certain environments, remain virtual, are as real as those which constantly express themselves. Consciousness is not the whole man. Life that will be enriched by the integration of what formerly has been excluded from it, is only possible if man is not only content with knowing about his latent opposite aspect, but if he be also ready to accept everything that has been spurned and repressed for "moral" and other conventional reasons. However, if he continues to debase, to despise and even to hate his opposite aspect, he will not grow up to the fullness of life ; he will never experience what happiness and what transport may be given to his life, by the acceptance of what has been arbitrarily banished into darkness. Accepting and integrating the*

opposite aspect means to develop all potentialities. At the same time, it also rescues the individual from the state of intellectual, moral and physiological strophy, brought about by the one-sided conditions of human life. It also creates an inner warmth that is totally wanting in the ego-centric confinement, to the sphere of rationality and respectability. It makes man one with the glories of the spirit. When there is unique love, which cares for everything, however small and insignificant it may appear to our reasoning intellect, the individual will be no longer pre-occupied with anything in this world. The whole net of intriguing concepts that intervenes between him and his opposite, and makes true knowledge and respect of the other impossible, will vanish into thin air. Nothing remains that might dim his view. The pure light of his very own nature spreads over all and everything. The individual experiences an inner awareness, which is superior to his ego-centric consciousness, because it is more than the ego-inflicted narrow compass of his vision. He has become what he has been from the very beginning, at one with himself. Therefore, Saraha says, "Do not create duality, create unity. Do not set up conceptual opposites within this state of (unitive and all-comprehensive) awareness. Immerse the three worlds in a single light, through true love". (Saraha. 28).

As long as this transcendental state, which is of the nature of balance or sama par excellence, has not been realised, the relation between man and woman, maleness and femaleness, appears in two different aspects. The one is an internal process of integration between consciousness and the unconscious, and the other is an external frame of reference. But the one cannot be without the other. The problem becomes highly complicated.

The question of finding a healthy outlet of suppressed inhibitions in the form of sthayi-bhavas, is of utmost significance not merely in art but also in life. Modern psychopathology analyses how an unsocial act when opposed by a prohibition from without is likely to go under, and assumes the form of inhibition. The prohibition if accepted, because of strong social and moral pressure, triumphs for the time being, but not without loss to the integrated personality of the man. The strong social and moral pressure might have made him a decent social man, but at the cost of disinte-

grating his personality. He is no longer at one with himself, but directed to this or that particular end. The repressed impulse is banished into the unconscious. Both the prohibition and the impulse remained, the impulse because it had only been repressed and not abolished, the prohibition because if it had ceased, the impulse would have broken through into consciousness, and would have been carried out. An unsolved situation, a psychic fixation, had thus been created, and now everything else emanated from the continued conflict between prohibition and impulse.

"The main characteristic of the psychic constellation, which has thus gone under fixation, lies in what one might call the ambivalent behaviour of the individual to the object of sense, or rather to an action regarding it. The individual constantly wants to carry out a particular act, because there is in him a latent desire to do it. The source of this latent desire is suppression or prohibition in everyday life. But he may not carry it out, and he even abominates it. The opposition between these two streams cannot be adjusted because—there is no other way to express it—they are so localised in the psychic life that they cannot meet" (Totem and Taboo—Freud. Ch. II).

On account of the repression, which has taken place, and this is connected with psychology, the motivation of the prohibition that has become conscious, remains unknown. Freud says that the prohibition arising out of a taboo, owes its strength—its compulsive character to its association with its unknown counter-part, the hidden and unabated pleasure, that is to say, to an inner need into which conscious insight is lacking. Though Freud's immediate object of analysis is the sub-conscious mind, it has great relevance to the present discussion, because the *sthayi-bhavas* are all rooted in mind in its sub-conscious or unconscious state. Freud speaks of the necessity of achieving a harmony between the prohibition with the unconscious pleasure. What is this but an attempt at achieving a balance between present motivations and latent tendencies.

It would not be forgotten, however, that Freud lays all the emphasis on unbalance, arising out of conditions of contemporary life. The Indian analysis goes much further, and finds out that unbalance in most cases, arises out of conditions in previous lives, though conditions of this life also have a part to play. It points out how the presence of

praktani and idaneentancee vasanas, is the first necessity in the successful evocation of Rasa. What the Freudians call repression, sub-conscious presence, the Indians denoted by sthayi-bhavas. It must have been noticed in Ch. VI, how Bharata was indebted to Patanjala analysis in this concept of vasanas, evolving in the form of sthayi-bhavas.

The subtle awareness of harmony, pervading all strata and layers of life, is the crying need of man ; and sexual partnership seems to be the best expression for the most intimate relation between two opposites. But it must be remembered that in the consummation of the sexual act, man has succumbed to a powerful drive ; he has not become the master of himself. He has not realised the basic unity of maleness and femaleness. The conflict between these two forces has only temporarily subsided, but not completely resolved. It will worry man again. The essential fact is to experience this basic unity, and never lose it again. This lasting experience can certainly not be achieved by the satiation of a sudden biological urge. The realisation and the experience of the basic unity is very similar to sexual fulfilment which prompted Freud to say that all that is blissful, joyous is of the nature of this completed sense of satisfaction.

Since the contraries are but the two aspects of the One, since they are but the superficies, it is not only possible, but also necessary to go behind them. The adherents of Buddhist Tantricism were both the experimenters and philosophers of this profound problem of the union of the contraries. They knew that the material and the mental are one and the same process. The implications of such an approach have been discussed in the analysis of the Vijnanavada of Vasubandhu in Ch. IX. There is no parallelism between matter and mind. The uniformity of material and mental processes is borne out by their terminology itself. The terms may be understood in an "objective" sense and in a "symbolic" sense at the same time. The Prajnopaya-viniscayasidhi, 38-40, discusses at length the union of opposite sexes, wherein lie all happiness and bliss.

"Soon after, he has embraced his female partner (mudra), inserted his male organ into her vulva (vajra-vesa-pravartana), drinks from her lips sprinkled with milk, makes her speak coolingly, enjoys rich delight, and makes her

thighs quiver, king Cupid, man's adamant nature (vajra-sattva) will become manifest.

"But he must proceed in such a way that *his mind does not swerve*, for when his jewel-like mind swerves (from this transcendental unity and relapses into the contraries, conditioning each other), perfection will never be accomplished."

In another place, the Prajñopaya-viniscaya-siddhi (III. 20), reads, "Having performed the union (of the adepts) with his female partner (mudra), the most gracious teacher shall let (the student) insert his male organ (bodhicitta) into her vulva (padma-bhanda), which is the place (of birth) of the victorious ones".*

The Prajñopaya-viniscaya-siddhi in Ch. III discusses how the preceptor initiates the disciple with prajñopaya. The preceptor should be approached by the disciple in the company of the Mudra, who appears charming in outward appearance, and is profusely decked in ornaments. Then the disciple should worship the preceptor with long panegyric, and at the end, should entreat the guru to grant him the initiation, so that he may be regarded as belonging to the family (kula) of the Buddhas as their offspring. The preceptor as a mark of great pleasure and favour should then grant the requisite initiation after associating the disciple with the Mudra previously described. The Prajñopaya-viniscaya-siddhi. III. 6-7, writes

nava-yaubana-sampannam prapya mudram sulochanam
srak-chandana-suvastradyair-bhoosayitva nivedayet
gandha-malayadi-sat-karai kseera-poojadi-vistarai
bhaktya sampujya yatnena mudraya saha nayakam.⁽³⁰⁹⁾

* It might be of interest to note that promiscuous mixing of men and women was sanctioned and even encouraged in early Greek religious practices (Pre-historic Religion—E. O. James, 1937). At Argos, the chief festival of Aphrodite was called Hysteria. Connected with the same form of the cultus was the strange hermaphrodite festival of the goddess at Argos, which bore the special name of the Feast of Wantonness, at which women dressed as men, and men as women, the men even wearing veils (Plutarch. de virt. Mul. 245 e), took part. Religious prostitution was widely practised in the cult of Aphrodite (Strabo. 378). Pindar refers to "the hospitable young women, the ministrants of Persuasion in rich Corinth, whose thoughts often flit towards Ourania Aphrodite (Pindar. Frag. 87). At Corinth, these hetærae took part in the state ritual. It has already been noted in Ch. VI, that the origin of drama is associated with primitive fertility cults in both India and Greece. The Dionysius festival, which is, closely associated with the origin of tragedy (Murray's Introduction to Bywater's edition of Aristotle's Poetics. Clarendon Press. 1954. p. 16), has a clear phallic significance.

This passage is distinctly reminiscent of Bharata's analysis of the part played by women in the evolution of drama. This has already been discussed in Ch. VI in connection with vajeekarana by this writer. The analysis of the part played by the female partner in ideal happiness and bliss, is of great importance in understanding the nature of perfect balance, which characterises aesthetic enjoyment, and is of the nature of Bliss itself. It is to be carefully remembered that Prajnopaya in vajra-yana, which represents the ideal state of balance, is the result of commingling of Prajna, which is absolute, and Kripa, which is equally absolute. The two being eternally opposed to each other, jointly bring about samata knowledge. When such an union has been achieved, there is no receiver, no giver, nor object to be given nor to be taken. This is non-duality, the Bodhi-mind, or the Vajra-sattva. The ultimate reality being beyond all descriptions, and a perfect synthesis between two terms of an antithesis, it naturally follows that everyday reality is dominated by bhavas, or either of the two terms of an antithesis. No term that admits of an antithesis can be applied to the world, or reality as such. It is the world of everyday reality, which can be described by the logic of opposites. The author of Prajnopaya-viniscaya-siddhi says that Bhava or Existence originates from false reflections, and the reflection of the worldly phenomenon as real. This gives rise to manifold sufferings, and to a large number of actions and their results. From them originates birth, as also death and a variety of such sufferings. The people of the universe consider its outward manifestations as real due to ignorance. It is for that reason, the followers of Buddhism, who are bent upon emancipating the three worlds, should abandon their reflection of reality. But the world as it appears to man, living on the plane of bhava, is split into the terms of an antithesis. This is only the appearance, and Bhava is confined to the plane of appearance. According to the Lankavatara-sutra, some such terms of anti-thesis are, (1) asti and nasti, (2) saasvata and uccheda, (3) sva-laksana and samanya-laksana, (4) lakshya and lakshana, (5) grahya and grahaka, (6) samsara and nirvana, (7) utpada and nirodha, (8) kritaka and akritaka, (9) bahyam and adhyatmaka, (10) anya and ananya, (11) aneka and ekata, (12) ubhaya and nobhaya, (13) nitya

and anitya, and (14) buddhi and boddhavya.*¹ Though none of the terms is an adequate description of the reality, which is of the nature of Yatha-bhutam, ordinary men will always try to describe the world by some such terms.

The realisation of the voidness (sunyata) of all phenomena is made possible by the happy union of the opposites, prajna and upaya. A careful discrimination between knowledge and the object of knowledge, is which is known as the highest knowledge of Prajna, or the knowledge of Prajna. The compassion is of the nature of affection (Raga), as it removes the sufferings (ranjati), which spring up from numberless causes. The compassion is called upaya or "means", because it always like a boat, leads him towards goal. The commingling of the two—Prajna and Upaya—is like the commingling of water and milk, where the duality is merged into one without distinction, and is called Prajnopaya. This is the creative principle of the Universe, and everything emerges and develops from this principle. The Prajnopaya is called Mahasukha, because it gives eternal happiness, and it is known as Samantabhadra, as it is wholly auspicious.

The apparent dual aspect of man as well as of the whole universe, of which the human is but a certain manifestation, has been symbolised by the Prajnopaya. Prajna is the female-aspect and Upaya is the male aspect. When they are represented or "pictured" in anthropomorphic shape they embrace each other, like male and female in coition.*² This is to show that the one cannot be without the other, and that they are basically one. This symbol is of special significance. It comprises the physical symbol by means of which man's spiritual journey is pictured and the cosmic symbol by means of which spiritual things and relations are suggested. It is the means of apprehending and express-

¹ The enumeration of opposites in the Lankavatara-sutra reminds one of the Pythagorean contraries. In *Metaphysics* 986A 23-26, Aristotle mentions these contraries. These are (1) Limit and the Unlimited; (2) Odd and Even; (3) Unity and Plurality, (4) Right and Left; (5) Male and Female; (6) Rest and Motion; (7) Straight and Crooked; (8) Light and Darkness; (9) Good and Evil; and (10) Square and Oblong.

² Mahamahopadhyaya P. K. Acharya in his encyclopaedic work on "Glories of India" (Allahabad, 1952) p. 3 refers to Hindu marriage as "nuptial ceremonies which bind a man and a woman into a complete being of which one half is man and the other half woman. This romantic ideal is physically represented in the Ardha-Narishwara image of God Siva and Parvati". In *Brihadaranyaka Upanishad*, God is said to have divided himself into two portions, which became the bride and the bridegroom. Similar concepts are also met in Plato's *Symposium* (Diels. B. 61)

ing value, relations not otherwise expressible, and their expansion shows this to be so. Thus the essential function of this symbol of Prajnopaya is to give men insight and knowledge of Reality.

This symbol, Prajnopaya, when interpreted, means that the Dhatus or elementary phenomena must combine with the Skandhas or forces, which together produce what is called man or the universe. The Dhatus are female, and comprise five items, which are arranged according to density ; density of matter (including elasticity of form and volume, prithvi), cohesion (ap), heat (tejas), expansion (vayu), and space (akasa). To these five female items correspond five male items, also arranged according to decreasing density : materiality (muscles, sinews, bones etc., rupa), feeling (vedana), sensation (samjna), motivity (samskara) and consciousness (vijñana). This polarity may be spoken of as potential and kinetic energy, the Prajna or the Dhatus being the potential energy, and the Upaya and the Skandhas being the kinetic energy. Their union produces a given phenomenon, which alone is real. So also the union of one sthayi-bhava with its opposite sthayi-bhava stimulated by vibhava, accompanied with anubhava, vyabhicharibhava, leads to rasa.

The fact is that the elementary phenomena, the "reserves" (dhatu) are thought to be female, and conceived as "wisdom" (prajna), while the forces (skandha) that operate conjointly with them are thought to be male and conceived as "activity" (upaya), is ample proof of the deep insight into and understanding of the wholeness of life, according to the Buddhist Tantrics. Femininity which is experienced by the male through the objective woman, and through the unconscious forces of his psyche, is more deeply rooted in the realm of possibilities than are the male forces which, though they operate conjointly with the female forces, more often combat them and are in danger to lose the contact with the deeper layers of life. As long as wholeness or totality has not been realised, it is impossible to make any assertion as regard what masculinity and femininity are in reality. The appellation of man's or woman's consciousness is applicable only to the world of appearances or bhava. This is obviously limited, because it is confined to the surface, to man's ego, linked up with the physical sex.

The equation of femininity with "wisdom" and of masculinity with "activity" is not at all an idealisation of the

existing duality of man and woman. Dr. Guenther objects to calling "wisdom" and "activity" as idealisations of the feminine and male aspects of life. Wisdom in its highest aspect, is the void, while activity in its highest form, is all comprehensive kindness. To ordinary common sense, it is the woman who embodies all kindness and love, while the man is the model of spiritual qualities. But neither the kindness of the woman, nor the reason of the man will lead to the goal. On the contrary they are the strongest fetters and obstacles. The kindness of the woman is ego-related, it is shown to the small world of husband, children and nearest relatives. In the same way, the reason of the man is ego-related, and concerned with thirst for fame and similar egotistic vanities. By clinging to such superficialities, the gap between the individual and wholeness (See Ch. IX) becomes almost unbridgeable. Therefore, through integrating femininity, that is, all that has been excluded from the world of the ego, the man must convert his "reasonable" activity into kindness, which comprises the whole universe. In exactly the same way, through integrating masculinity, the woman must develop the faculty of insight into what lies beyond her own family circle. In no way, must this development degenerate into mere intellection. If this integration and change of personality are achieved, the artificial distinction of man and woman will vanish. In this integration, man and woman must be prepared to bring in everything they have. Wholeness asks for the whole in man. The Prajñā-pāya-viniścaya-siddhi. I. 14-17, writes, "When one realises that all phenomena are not a something (*nih-svabhavata*), and when one differentiates between knowledge and the knowledgeable, one speaks of the essence of wisdom (*prajñā-tattva*).

"Since it affects (*ranjati*), all beings distressed by the floods of suffering, rising from various causes, kindness (*krpā*) is sung of as love (*raga*).

"Since in a proper way, like a boat, it leads into the desired goal (*upayanayati*), one praises it as activity (*upaya*), because of its properness.

"Their unity, like that of water and milk, is called activity, full of wisdom (*prajñopaya*), because of their non-duality".

The male-female relationship or polarity, described by

the symbols of the Dhatus and of the Skandhas, and representing both man and the universe, is restricted to the realm of the physical. In the human sphere of man and woman, this polarity corresponds to the relation of the man to the karma-mudra, which culminates in the momentary satiation of the physiological sex drive. The physical complicates the mental. Both the physical and the mental are one in exactly the same way, as man and universe are one. The polarity of matter and mind is seen in the fact that viewed from a spiritual level, the "material" Dhatus are goddesses and that the "material" Skandhas are Buddhas. Again, the basic polarity of masculinity and femininity is pointed out. The Guhya Samaja-tantra p. 137 writes, "In short, the five skandhas are called the five Buddhas".

Indrabhuti in Jnana-siddhi II.1-3, writes, "Because the five skandhas are by nature, Buddhas, they are called the Victorious Ones (jina); the Dhatus are called Locana and so on. For this reason, one speaks of the Buddha-nature (of all beings and of the whole universe).

"Since all the beings in the three worlds are by nature always Buddhas, all their activities serve the end to realise Buddhahood. In vain is the occupation with tradition.

Since all the world is the Buddha, all the beings in the three worlds are the Buddha too. The troublesome experiences of pleasure, sorrow, lust and so on, are not meant for (such a) world".

The five Buddhas are in the sequence of the five Skandhas, the White Vairocana, the yellow Ratna-sambhava, the red Amitabha, the green Amogha-siddhi, and the dark blue or black Aksobhya. The five corresponding female deities are: Locana, Māmaki, Pāṇḍava-vasinī, Tārini and Vajradhatvisvari.

These divine figures, commonly known as the Dhayanibuddhas and their saktis, are not at all something ultimate. They are but another aspect of the indivisible whole, the mental aspect, just as the Skandhas and the Dhatus are the "material" or physical aspect. Therefore, to give oneself up to this divine world is as stupid as to cling to the material world. He who realises that his life and all its activities are not a thing apart, to be held and pursued egotistically as if enjoyment was something from the whole, will more speedily and truly attain, than by neurotically fleeing from and casting aside some aspect or other

as being either unspiritual or illusory. To neglect or to deny the needs of the body, to think of it as something not divine, is to neglect and to deny all life. A life of mingled pleasure and pain, a life lived on the plane of bhavas, is due to one-sidedness, when one aspect or another is unduly emphasized. He who strives for wholeness, who goes for the root from where everything he has split up into contradictory propositions has started, will see that there cannot be separateness between him and the whole, and happiness and bliss are his.

Dr. C. Kunhan Raja in the Chapter on Harmony in his series of lectures on Kalidasa (Andhra University. 1956) appreciates the importance of harmony of opposites in a great work of art. In p. 166, Dr. Raja writes, "Harmony among the different becomes a cardinal point in the Vedic thought. The Atharvaveda speaks of the earth bearing humanity that never overcrowded and that spoke different languages and followed different religious practices. At the end of the Rgveda, there is a hymn on harmony, where people are called upon to come together, to think in harmony and to speak in harmony.*"

Saraha in 66, speaks of this ideal state beyond all contraries which might as well be taken as the description of the ideal aesthetic state. Although he enjoys the objective world, he is not taken in by the objects. "One plucks the lotus flower without getting wet from the water. So also the Yogin who goes for the root (from whence everything has started), though enjoying the objective world, is not affected by the objects."

III

It has already been noted in Sec. III of Ch. IX how the Hathayogi experiences a special form of Bliss (Ananda)

* Dr. Raja in p. 177-8 again speaks at length on the importance of opposites in a work of art. "Similarly, differences have a great value in art also. There is no art without the differences. Art is the unity in the differences. The greater the difference, the greater is the scope for art. This is clear in the art of music and in the art of painting. Music is the harmony in notes that are far apart. What are termed Samvadi Svaras (concordant notes) are what lie far apart in the scheme of notes. Neighbouring notes are not accepted as concordant in the science of music. Similarly, in painting also there is greater art if there are greater differences in the colours that are used. There must be the contrast of colours presented in such a way that there is appealing harmony. That is art."

and gains special powers (siddhi), through the arousal of the Kundalini. The arousal of Kundalini is dependent on the Yogin's achieving a perfect balance between the five vayus, operating in opposite directions in the human body. The human body manifests itself through the operation of the five breaths, called, (1) prana, (2) apana (3) samana, (4) udana, and (5) vyana respectively. These breaths are different modifications of the element of wind, vayu-tattva, which is incited to function by the joint operation of the organs. The functions of these breaths are indicated by the different motive forces, working within the organic body. It has been noticed in Ch. II how all vibhavas are gathered by prana vayu, seated in the hrdaya. Prana vayu extends upto the mouth and the nose through which air is drawn, and then expelled from the lungs. From a physiologist's point of view, it may, however, be stated that this particular breath is to certain extent associated with the "respiratory system", which is primarily concerned with the oxygenation of blood, and the removal of carbon dioxide. Samana's sphere of activity is down from the heart upto the navel. It is so called, because it carries equally (samam nayateeti samana), the juice of food and drinks to different parts of the body for proper adjustment. It is thus partially associated with the "digestive" and specially with the "circulatory system", which is concerned with the distribution of blood, lymph, and other substances transported therein. Apana's sphere is down from the navel upto the soles of the feet. It is so called, because it carries away urine, stool, foetus and similar other substances downwards (apanayanad-apanas). It is thus primarily associated with the "excretory system" concerned with the removal of wastes, and to a certain extent with the delivery of the child from the mother's womb. Udana's sphere is extended from the forepart of the nose upto the head. It is so called, because it carries upwards chyle, and such other fluids (unnayanad-udana). It is thus connected with the arterial pulsation in the higher members of the body. Vyana is so called, because it pervades the entire physical system (vyapi vyana iti). It is thus associated with the "nervous system". Of these, prana is stated to be the chief. Whenever prana passes out of the body, the remaining breaths also follow it.

The author of the Yukti-dīpikā (Metropolitan Publish-

ing House, pp. 125-127) furnishes an elaborate treatment of these vital breaths. He states that each of these breaths has got double functions—one internal and the other external. Now, the functioning of the prana through the mouth and the nostrils as stated above, is what is known to be its internal function. Its external function is manifested in an individual when he is in a mood of acting in subservience to some other agency. Etymologically speaking, prana means pranati. It means obedience, subordination or susceptibility to something. For instance, obedience on the part of a soldier towards the general, or tendency to bend downward as in the case of a tree by the weight of its fruit, or susceptibility on the part of an individual to virtue, wealth, enjoyment and wisdom, as well as their reverse—all these are due to external manifestation of prana.

The function of apana is to carry every thing down. Its internal function is to carry urine and such other substances downward, and this has already been stated. Its external function is perceived in an individual, when he is in a mood of reverting from some lower or higher ideal, such as reversion from vice or virtue. In the physical body, its seat is underneath prana. Still it is stronger than prana. This is so because, its nature is to drag prana downward, with the intention of keeping it confined therein, and so on.

The Yogin who wishes to arouse the Kundalini, must harmonise prana with apana, the two opposed breaths eternally at work in the human system. It is the primary requisite in pranayama. The Ananda-kanda in Amritee-Karana-Visranti. Ullasa. 20. slokas 69-81, discusses the technique of achievement of this balance. It has been noticed in Ch. IX how prana and apana reach a balance in the nabhi-kanda. It has been seen how the state of sama, which has been identified by the Gita with Brahma-hood, is a state of perfect calm and equipoise. This equipoise is between the opposite tendencies of prana and apana. The prana is held by the apana, as the apana is held in place by the prana. The breath goes out with the noise "ham", and it enters with the sound "sa". The Jiva is continuously muttering the "hamsa" or ajapa mantra throughout the day. The Ananda-kanda writes,

pranāpana-samakarse tatha pranam-aponata
bahir-gacched-hakarena sa-karenantaraviset.

hamsa-soham manumamum sada jeevo japet-priye.
 ekavimsat-sahasram ca sat-satadhikam-eeswari 70
 hamsa-mantrasya samkhyā syad-ahoratrena sarvada.
 hamsakhyo-ayam maha-mantro hyajapeti prakeertita. 71
 japakhyeyam ca gayatree yami-kalvalya-dayinee
 etat-samam tapo jnanam japa punyam na kimcana.⁽³⁹⁾ 72

The Kundalini is of the nature of fire. Just as two flints when struck, give out sparks of fire, so the flame of Kundalini is kindled as prana clashes with and comes to a deep embrace with apana. The rigid substance lies hidden in sahasrasara. Rasa enjoyment is only possible when this rigid substance is melted down by the heat of Kundalini. This rigid substance is called Soma in the Vedas. This is also known as the Kama-Kala tattva. The different stages of the passing of the rigid substance into the molten stages of rasa are beautifully described in the Yogini-hrdaya-dipika. So the awakening of the Kundalini through the clash of opposed prana and apana makes possible the realisation of rasa.

The Bhagavad-Gita, which speaks of sama as qualifying the Brahma (Sannyasa-yoga. 5. 19) holds that this sama is only to be achieved through perfect balancing of prana and apana (Sannyasa-yoga. 5. 27). In Sannyasa. 5.19, the nature of this sama has been discussed. It has been seen in Ch. IX how the ideal of sama dominates Indian Rasa speculations. In Sannyasa 5.27-28, the Gita writes,

sparsan-kritva bahir - bahyāns cakshu - scalvantave bhrūve
 prāṇāpanan saman kritva nāśabhyantara - carinau
 jīṇḍriya - mano - buddhir - munir - moksaparayana
 vigateccha - bhaya - krodho ya sada mukta eve sa.⁽⁴⁰⁾

The Samkara-bhasya in explaining the nature of this balance between prana and apana writes, "sparsam sabdadeen kritva bahir - bahyan srotradi - dvarenantar-buddhan pravesita sabda-dayo visaya-stan acintayato bahya bahireva krita bhavati. tanevam bahl kritva cak-suscalvantare bhrūvo, kritvetyanusajyate. Tatha prāṇā-panau nasa abhyantara-charinam saman kritva."⁽⁴¹⁾ The Samkara-bhasya says that when the manifestations of inward moving apana are looked upon as the manifestation of the one entity, then there is sattva-suddhi. It has been noticed in Ch. V how sattva-suddhi, resulting from a balance, leads to sumannassa as well as to preksakattva, the two primary requisites in Bharata's Rasa-analysis.

The analysis of Ramanuja's concept of *Suddha-sattva* (vide Ch. IV), has been found to be very close to Bharata's *sumanassa preksaka*. The Ramanuja-bhasya on *Bhagavad-Gita*. *Sannyasa*. 5. 27-28, is emphatic on the necessity of first achieving a balance between inhalation and exhalation, or *prana* and *apana*. This will lead to the mastering of all incentives, fear or anger. It will free the practitioner from the tyranny of worldly needs. The Bhasya writes, *bahyam visaya-sparsam vahi kritva bahyendriya-vyaparan sarvam-upasamhritya yoga-yogyasane rju-kaya upavisya bhruvantare nasagre vinasya nasabhyanta-charinan pranapanan saman kritva ucchasa-niswasan samagatee kritva atma avalokana-danyatra pravrittianarh - endriya - mano - buddhi tata eva vigateccha-bhaya krodha moksa-parayana moksaika - prayo-pani muni atmavalokanaseela ya, sada mukta eva sa sadhya-dasayamiva sadhana - dasayamapi mukta eva sa ityatha.*⁽³¹²⁾ This is like the *jivan-mukta* stage, and the way of achieving it, is according to the *Gita*, by perfect balancing of *prana* and *apana*.

Just as *prana* and *apana* are opposed to each other, and meet at a point, so also *udana* and *samana* are opposed to each other. They are placed at the two extremes of *susumna*. The *Patanjala Yoga Sutra*. III. 39, speaks of what happens when *udana* is controlled. The conquest of *udana* leads to extreme lightness, and lifts up the conqueror. When one contemplates on the *udana* in the *susumna*, it carries the *yogi* up. But for the realisation of even higher truth, the *yogi* shall have to conquer *samana* (*Yoga-sutra*. III. 40). *Udana's sphere of activity is extended from the forepart of the nose upto the head*. It is so called because it carries upwards *chyle* and such other fluids. (*unnayanad udana*). It is thus connected with the arterial pulsation in the higher members of the body.

Samana is situated at one extreme of the *susumna*, which runs through the null-point between *prana* and *apana*. Any pleasure derived from functioning jointly along with others is due to the presence of this breath. This particular breath incites an individual to make others share in his pleasure and pain. Any joint activity, such as making gifts jointly, sacrificing jointly, living jointly with other members of the family, and so on—all these are the results of the external manifestation of *Samana* (*sahavasthanat sahabha-vacca samana*). This breath is stronger than *prana* and *apana*.

As it is situated in the middle of those two breaths, hence like a mediator, it attempts to keep them in proper balance. It is samana under whose pressure the two opposing breaths of prana and apana become balanced.

That motive force which reaches higher upto the brain, which drags the spirit from the lower level to the higher, is called udana. Surpassing the zones of prana, apana and samana, it pushes upwards fluids and semen upto the brain. Being obstructed there, it recedes and thus becomes the cause of releasing letters, words, sentences and verses, and such other compositions through the mouth. This is what is known to be its internal function. Any superiority complex that appears in an individual is due to the external manifestation of this breath.

Just as prana reaches a balance with apana, so also udana strikes a balance with its opposite samana. The null-point of prana and apana is super-imposed on the null-point of udana and samana. It is from this null-point, or madhya-bindu that vyana proceeds. It is here that there is the first beginning of Rasa.

Vyana is diffused throughout the system. Through its instrumentality, blood and such other fluids are circulated even upto the extremity of nails and pores. It has already been noticed that Sattvika-bhavas like valvarnya and sweda are due to a derangement of vyana (vide Ch. VII). This indicates that this breath is particularly associated with the nervous system. This is its internal function. Any acute feeling of inseparable connection or strong union between different individuals arises out of the external manifestation of this breath. The author of the Yukti-dipika holds prana to be the strongest of all the breaths. As long as the bodily frame is pervaded by this breath, the other sub-ordinate breaths work in perfect harmony with it. They are in perfect equipoise. But whenever vyana discontinues to function, the result is that the entire system gradually begins to collapse. It has already been noticed that Rasa-realisation is nothing but the manifestation of this madhya-bindu.

It is at this madhya-bindu, that there is the realisation of mantra sadhana and prana sadhana. It is at this point that the sadhaka perfects the vija, granted to him by the guru, with his own penance or sadhana. The nama is for all these in the mayiya body. The vija deha is the second body granted by the preceptor. This vija deha is the foundation

the purified deha, which is to be attained by mantra sadhana. In mantra sadhana, the body is gradually perfected through an elaborate process, the outlines of which are indicated below. So also in bhava-sadhana, the child and the mother are blended into one unity, where the two have lost their identity. This central point is the pivot on which turn all temporary relations. The aim of the Yogic purifications, the mediation, the practice of the Tantrics, the sadhanas and the Siddhas are all directed to the attainment of this central point, or madhya-bindu.

The methods and disciplines wherewith to kill death, thus to render the sunderance of life from the body, or vice versa an absolute impossibility, is only to be had in the elaborate processes indicated below. These processes, beginning with a purifying cure of the cells, tissues and organs of the body by rigidly ordered general living based chiefly on restricted alimentation, as also by a concurrent practice of "interior prayer", aimed at setting up such unique molecular vibrations in the body as ought in the end to run to change its composition and quality. It proceeds on this course to alter, through a mastery of the nature of ontogeny by means of aptly directed spiritual exercises, the usual bodily functions. Then they tend to bring about a new view of the changing orientation of the spiritual objective, the appearance of new organs, tissues and functions in place of the old, which are allowed to pass away. The processes further make the new organs, tissues and functions their own in relation to a new, simplified order of physical economy, and afterwards reduce, by systematic psycho-physical and psycho-spiritual culture of a special kind, not only the regenerate visible body, but also its correspondingly regenerate companions, the subtle body and the supra-subtle body, to their pristine radical conformation, in order to telescope the least subtle of them into the less subtle, and the less subtle into the subtle, till the processes, natural and preternatural, are ultimately directed to the dematerialising transmutation of the refined, though perishable, physical basis of life into a transphysical, incorruptible, everlasting one. The changes in bodily structure and function, pending the transmutation of the corruptible physical into the incorruptible super-physical basis of life, reach their fullest completion, some time before the transmigrator is able to get out of the cycle of births, and

this completion is an indication of his signal freedom from the glamour of temporal interests, a freedom which signifies the consummation of the transmigrational discipline. Between the state of such a freedom from temporal concerns and their bitter criticisms, overt and covert, and that of his corporal transubstantiation, which is the pass-port to get out of the cycle of births, his chastened and purified consciousness, as the result and reflection of his arduous psychic culture, deepens and expands in luminosity, no higher than the intermittent "polar" (savikalpa) or the remittent "non-polar" (nir-vikalpa) experience, as the continuous, sahaja "spiritual" or transcendental vision cannot be in sight for the transmigrator till he be qualified by the transubstantiation of his corporature into a deathless form. The modus of the transmutation of the corruptible body into an incorruptible one, is in its essence, preternatural and mystic, though it has initially to do with an ultra organic sublimation of the previously cleaned somatic constituents, *pari passu* with a supra-physiological vivification of the transformed metabolic processes, so as to render the body and life free from their dependence on the physical world for their upkeep. The transmutation, when complete, does not outwardly interfere with the relative disposition of the bodily parts; only their vitality is manifestly maintained on a ceaseless supply of unseen extra-physical nurture, with the result that the body as a whole suffers an ethereal change in composition, though it seemingly wears intact its usual complexion, features and form, and presents no deviation from its usual course, and that the unseen source of its nourishment is shifted by degrees to subtler and subtler planes of nature in direct touch with it, within and without. Though seemingly opaque, the transubstantial body neither casts a shadow, nor leaves a foot-print. The effect of the transmutation of the body into the mantra-tanu (body consisting of the sacred formula) is, in fact, very far-reaching, for it empties the refined body, made up of impure maya, of the remnants of its ponderous, corruptible, life-long material, and charges it instead with imponderable, incorruptible, deathless, ethereal substance, and thus makes of it, a fit place of the pure spirit, which dwells in man, through all the period of transmigrational catharsis or purification, and transubstantiative transformation of the body,

rising from glory to glory, in increase of consciousness, in depth of holiness, and in richness of grace.

The final aim of the Natha Siddhas, as contrasted with the Yogins in Mantra-yoga, Laya-yoga, and Raja-yoga, is jivan-mukti, or liberation while living, and this state of liberation is what is meant by immortality. The question of escaping death may be taken to be the most salient feature of Hathayoga as contrasted to the other forms of Yoga, just referred to. These three latter schools are idealistic in their philosophical outlook and therefore, lay the greatest emphasis on the final arrest of the mind, and the attainment of liberation thereby (liberation from the whirl of coming and going) the emphasis of Hatha-yoga seems to be primarily on the physical or physiological practices, which remove disease, decay and death. In the description of the benefits attainable through the practices of yoga, statements are frequently met with, that through such and such yogic practices, the yogin gets rid of all diseases, his old body becomes rejuvenated, his body becomes changeless like a mountain, he becomes a victor over Kala, and a deceiver of Kala. Patanjali gives Hatha-yoga a subsidiary place; it is resorted to only for gaining control over the physical and the physiological systems. But this control necessarily affects psychological states and conditions, and a perfect control over the psychological states, leads to final liberation.

It is quite possible that Bharata was influenced by both these streams of yoga. Bharata's Rasa analysis being a psycho-physiological correlation, in the strictly psychological portion, he was indebted to Patanjala Yoga-sutra, while in the physiological analysis, his outlook had been coloured by Indian medical science, as also by such practices as Hatha-yoga and rasayana. It is useful to remember the importance of both of them, to find out precisely the range of Bharata's indebtedness to his predecessors.

Coming to the question of practical Sadhana (with which this section is more immediately concerned), it is found that the Natha Siddhas called their sadhana Kaya-sadhanā (culture of the body) with a view to attaining Kaya-siddhi (perfection of the body). The process has frequently been styled in the vernaculars as the Ulta-sadhana, or the regressive process, and the epithet is doubly significant. The yoga practice of the Natha Siddhas is Ulta or regres-

of Siva, and the sun as the principle of change and destruction resides in the region of Sakti. The moon in addition to the one digit (kala), which is the digit of the nectar, and which it possesses by virtue of its own nature, possesses sixteen other kalas, which are explained here as the sixteen modes in which the moon functions (Siddha-siddhanta-paddhati, I.63). This theory of the sun and the moon with its cosmological significance is found explained in the second Brahmana of the Vrhaj-jabalopanisat. The moon and the sun are thus associated with Siva and Sakti. The moon is the depository of Amrita or ambrosia, which gives immortality, while the sun is the fire of destruction, kalagni (Goraksa-Vijaya. p. 134; Goraksa-paddhati 2nd Sataka, verses 32-33, Bombay edition). The moon is situated just below the Sahasrasara, or the lotus of thousand petals in the cerebrum region,—it is facing downwards, and the sun is situated in the region of the navel or in the lowest plexus (Muladhara) facing upwards (Goraksa-paddhati. p. 35, verses 71-73). It is held that bindu, which is the quintessence of the body is of two kinds, viz., the yellowing white bindu (padma bindu), and the red bindu (lohita bindu),—the former is of the nature of semen (sukra) while the latter is of the nature of ovum (maha rajas). The bindu (i.e. the white bindu or semen) is contained in the sun in the navel; this bindu is Siva and that in the moon, and the rajas is Sakti, which is the sun (Goraksa-paddhati. p. 35, verses 71-73). Thus it seems that the conception of the moon and the sun has been associated with that of Siva and Sakti, and metaphysically, the moon and the sun represent the nature of Siva and Sakti, respectively. The sun is kalagni or the fire of destruction, and it is also called Rudra (i.e. the Terrible one) as opposed to Siva (the All-good one). In the Kaula-jnana-nirnaya, this Kalagni as Rudra is associated with Sakti, and is said to be seated in the lower region (Muladhara within the mouth of the Vādava.) It is held that there are seven lower regions called pātala, and seven upper regions called heaven. Creation lasts as long as the Kalagni remains in the lower region, in its proper place; but when it burns upwards, dissolution starts. In the Buddhist Tantras and the Buddhist Sahajīya songs these principles of the sun and the moon have been conceived as the fire-force in the Nirmana-kaya (i.e. the plexus of "the body of transformation") and as the Bodhi-citta in

the Usnisa-kamala respectively. The fire-force in the Nirmana-kaya (i.e. the plexus of "the body of transformation") and as the Bodhi-citta in the Usnisa-kamala respectively. The fire-force in the Nirmana-kaya (situated, according to the Buddhists, in the navel region), is described as the goddess, Candali.

The sadhana of the Hatha-yogins consists, on the whole, in the act of combining the sun and the moon after getting complete mastery over them. In describing the Yogic powers of Hadi-siddha, Mayanamati frequently refers to the fact that Hadi siddha has made the sun and the moon his earrings (Gopicandrer Gān. C. Univ. Part I. p. 61). Though this statement is found only in Bengali literature to describe the mythical power of Hadi-siddha, with whom every-thing impossible becomes possible, there is deeper yogic significance behind it. The principles of the sun and the moon have been referred to in the Goraksa-vijaya under various imageries.

This act of combining the sun with the moon, or the perfect control over them, then implies many things in practical yoga. It implies firstly, the regressive process of turning the cosmic manifestation back to the original form of rest; and this is effected by the Yogins by rousing Sakti, and uniting her with Siva in the Sahasrasara. The combination of the sun and the moon implies secondly the yogic practice in which the male and the female unite, and the combined substance of the seed and the ovum is sucked within by the yogin or the yogini, as the case may be, through some secret yogic processes, vajroli-mudra. Again, the practice of purifying and controlling the nerves like Ida and Pingala, by controlling prana and apana through processes of Pranayama, is what is meant by the combination of the sun and the moon. The three important nerves, Ida, Pingala and Susumna in the left, right and the middle are frequently described in the Yogic texts as of the nature of the moon, the sun and the fire, (Soma or Candra, Surya and Agni), respectively. In the Natha cult, however the commingling of the sun and the moon has the deeper significance of transforming the material body of change to an immutable body of perfection. *It can be effected by a perfect control over the destructive force of the sun, and then rejuvenating the whole body with the nectar oozing from the moon. The sun represents the principle of destruction,*

and the moon that of creation. The yogin tries to avoid both the extremes, and have recourse to a principle of eternal conservation. This can only be effected by the perfect commingling of the principle of destruction and creation. This is what is meant by the real commingling of the sun and the moon.

The Natha-Yogins looked at the sun and the moon from this standpoint. It is held in practical yoga that the quintessence of the visible body is distilled in the form of Soma or nectar (amrita) and is repositied in the moon in the Sahasrasāra. There is a curved duct from the moon below the Sahasrasāra upto the hollow in the palatal region. This is known in the Yoga philosophy as the Samkhini. This is the banka nala (i.e. the curved duct) frequently mentioned in the vernacular literature through which the maha-rasa (i.e. soma-rasa) passed (Goraksa-vijaya, p. 147). This curved duct Samkhini is described in the Goraksa-vijaya as the serpent with mouths at both ends (Goraksa-vijaya p. 141, 143, 144). The mouth of this Samkhini, through which the Soma or Amrita pours down from the moon is called the Dasama-dvara or the tenth door of the body as distinguished from the other nine ordinary doors (Amaraugha-sasana. Kashmir Series, Texts and Studies. p. 11). This tenth door is the most important in the yoga, and is frequently referred to in old and mediaeval Bengali literature. Through this tenth door, nectar trickles down from the moon. Now, it is held that in the ordinary course, the nectar trickling down the moon through this tenth door, falls in the fire of the sun, and is eaten up or dried up by the sun. The quintessence of the body in the form of Soma or Amrita, being thus dried up, the body falls a victim to the fire of destruction (kalāgni)—this is how in the natural course of things, death becomes the inevitable end of life. This ordinary course of the flow of nectar must be checked, and this is the only way of deceiving kāla (time), and becoming immortal. The tenth door must be shut up or well-guarded—and this has been figuratively hinted in the vernacular literature, by the phrase, "locking up the tenth door", or "placing sentinels" there. If this door remains open, the Maha-rasa, which is the best wealth of man, will be stolen away by the Sun or death (Goraksa-paddhati, verse 15). On the other hand, if the Maha-rasa can be saved

from the sun, and if the yogin can himself drink this nectar, the yogin will undoubtedly become immortal.

But the Natha siddhas differed from the Buddhist Sahajiyas in their approach to the question of the nature of ultimate bliss and immortality. The final goal of the Buddhist-Sahajiyas, is the attainment of Maha-sukha. The Natha-siddhas believed in the reality of birth and death, and tried to escape from the whirl of coming and going by transubstantiating the material body of change to subtle ethereal body, and that again finally to a perfectly divine body ; but the Buddhist Sahajiyas inherited from the earlier schools of Buddhism the spirit of extreme idealism, and tried to avoid the whirl of birth and death by realising the void nature of the self and of all the Dharmas, and they further contended that the void nature of the self and the not-self can be realised only through the realisation of the Maha-sukha. The emphasis of the Nathas is on the yogic process of transubstantiating this corporal body of death and decay,—and the emphasis of the Buddhist Sahajiyas is on the sexo-yogic practice, which transforms the ordinary sex-pleasure to a higher and deeper emotion of bliss. Of course, the Kaya-sadhana of the Nathists is also there in the practices of the Buddhists.

It should be noted that the Maha-sukha of the Buddhist Sahajiyas was not a purely physiological sensation ; there was also a psychological element involved in it. This psychological aspect in the Sadhana (associated with the sex emotion and sex-pleasure) is conspicuous by its absence in the Natha school. The Vaisnava Sahajiya cult, as pointed out by Dr. S. B. Das Gupta (*vide Obscure Religious Cults*, Calcutta University) was based primarily on the divinisation of the sex-emotion by both physiological and psychological discipline. The Maha-sukha as the Sahaja nature of the self and the not-self, was transformed into the emotion of supreme love in the Vaisnava school. Neither Maha-sukha nor supreme love of the purest and the most intense nature is attainable without the help of the chosen woman, and it is for this reason, that the Buddhists always spoke of her as the incarnation of Prajna, and the Vaisnavas of Mahabhava (i.e. the supreme emotion of love as personified by Radha)—and this attitude of the Sahajiyas, both Buddhist and Vaisnava, will present a sharp contrast to that of the Natha siddhas in general.

In ideology as well as in methodology, the yoga system of the Natha siddhas is strikingly similar to that of the Rasayana school.*¹ The Sadhana of the Natha Siddhas is essentially a sadhana of transubstantiation and transfiguration. It has been said in the Yoga-vija that the perfect body of the yogin is subtler than the subtlest, yet grosser than the grossest; the yogin can transform his body according to his will—and his form is above all disease and death. He plays in the three worlds sportively wherever he likes, and can assume any and every form through his incomprehensible power (verses 51-52). The same belief is also to be found in the Rasayana school (Rasa-hrdaya-tantra, 19. 63-64). The Rasayana school is fundamentally based on the ideal of Jivanmukti and the method advocated is that of transubstantiation with the help of Rasa, or chemical elements, generally mercury, and thus making his body immutable. This Rasayana though primarily a school of chemical science, was associated with theological speculations and renowned men like Nagarjuna (the alchemist), Vyadi and Vasistha with many others are recognised teachers in this school of speculations. It is believed that many are the gods, demons, sages and men who have attained the immutable divine body with the help of Rasa and have thus become Jivan-mukta (Sarva-darsana-samgraha. Govt. Oriental Hindu Series, Vol. 1, p. 204). The theological aim of the school can be postulated from the first chapter of the Rasarnava, where Bhairaba, or the Lord Siva explains the principles of Rasayana to the goddess, and these principles he says, are the best and the surest way to attaining perfection. The question of the goddess is, how to attain Jivan-mukti. The Lord replies that the secret of Jivan-mukti is rarely known even to the gods. The Natha-siddhas did not care for liberation after death, inasmuch as no positive proof of such liberation is available at all. On the other hand, the state of jivan-mukti by making the body immutable is a positive outlook in life. To be something knowable, liberation must have a "knower"; the demise of the knower excludes the possibility of the knowable. The Rasa-siddhas thought that mukti to be worth the name, the pinda

* It might be of interest to note that Rasayana is one of the eight angas of the Ayurveda.

(the body)*¹ must be preserved and perfected, and liberation is thus attainable only through the perfection and preservation of the body by the application of Rasa (which, according to the school of Rasayana, is mercury), also by the control of the vital wind. The Rasa or Pārada is believed to be vested with the mysterious capacity of transforming a base metal into gold, and thus by constant rejuvenation and reinvigoration through a process of transubstantiation, the Rasa can make every creature immortal. It has been said that Rasa is called Pārada, because it leads one to the other shore of the world. It is the quintessence of Lord Siva; the Rasa is again said to be the seed of Hara (i.e. Siva) and Abhra (mica) is the ovum of Gauri. The substance that is produced through the combination of these two elements, makes creatures immortal (Quoted in Sarva-darsana-samgraha. p. 203). This state of immortality attainable through application of Rasa has frequently been spoken of also in the standard works on Indian medical sciences, as the state of Jivan-mukti, which has been looked upon as the only state of real perfection.

It has already been noticed how the Sarva-darsana-samgraha (Govt. Oriental Hindu Series. Vol. 1, p. 204) refers to mercury as the seed of Hara, and abhra or mica as the ovum of Parvati. The Ananda-kanda (Madras Govt. Oriental Series. Ullasa 7, p. 131), refers to mica as the ovum of Parvati. The Natha-siddhas, among whom Matsyendra and Goraksa are perhaps the best known, date from before the

¹ The Ananda-kanda (Tanjore Saraswathi Mahal Series No. 15) also discusses the importance of attaining perfect bodily balance for the sadhaka, aspiring after Jivan-mukti. The Ananda-kanda writes in Amrita-karana-visranti, Ullasa. 20. 30-32,

शिवत्वं देवयत्वं च सर्वसिद्धिप्रदं शुभम् ।

देहं विना न किञ्चित्स्याद्देहोऽयं सर्वसाधनम् ॥

तस्माद्देहं प्रयत्नेन रक्षयेत्सर्वतत्सदा ।

देहपाते धर्मनाशो धर्मनाशो क्रियाच्युतिः ।

क्रियाच्युतौ कुतो योगो योगव्रतो न विद्भवेत् ।

विदमावे कुतो मोक्षो मोक्ष भ्रष्ट न किञ्चिन् ॥ (313)

Govinda in Rasa-hrdaya I also discusses how it is possible to attain pinda-sthairyā through rasayana. The followers of Natha cult, like Goraksanath, the Siddhas like Manthana and Bhairaba, and Buddhist chemists, like Nagarjuna, all aspired after attaining a body, without death and decay through rasayana.

second century of the Christian era (Cultural Heritage of India, Vol. II. p. 313). They are nine in number, named rather differently in different parts of India. In their aim to render by varied physio-chemical processes, the human body deathless, and perpetually alive to the light and shade of the sense world, and capable of wielding the eight standard supernatural power (siddhis) of a perfectly thaumaturge, the Natha Siddhas of the Doab, an order of spagyrist, who achieve the same result by "reverberating" "cleansing" and "perfecting" the body with the help of a special elixir vitae, prepared out of the blended ens of mica and ens of mercury. The Hadī-siddha who made the sun and the moon her earrings, and united all oppositions in a harmonious blending, paved the way for the Rasa-siddhas to unite together the seed of Hara and the ovum of Gauri for the creation of a body, which is deathless, changeless, imponderable and incorruptible. This corresponds to Rasa in aesthetic enjoyment, which also shows similar characters, so much so that Rasa-enjoyment has been called very similar to that of Brahma-swada.

There is much relevance of the discussion of what was the concept of the nature of bliss, and the technique of arriving at it among the Siddhas. In an analysis of Bharata's Rasa-sutra ; it is particularly so, because Bharata refers among his teachers, to Agastya, the acknowledged exponent of Rasayana-tantra (vide Ch. VI). It should be noted further that in all these systems of philosophy, the ideal samatā or balance, which is the essence of Rasa-realisation (vide Ch. IX) is to be arrived at through a union of opposites. It is so in the Samkhya-Patanjala, which seems to have dominated Bharata's outlook more than anything else (vide Ch. VI). It is in the concept of Yoganaddha in the harmonious blending of prajna with upaya. It is in the balance struck between prana and apana. In Rasayana, it assumed the form of the mixture of mica with mercury, or the ovum being impregnated with semen. It is the very basis of the Patanjala speculations in Caraka-samhita.

IV

The Pratyabhijna philosophy similarly holds that the phenomenon of knowledge is the result of the union of

opposite forces at work. The defects in the theories of knowledge in the rival systems, are that the Samkhya and the Anumeyarthavadins leave a gulf between the subject and the object by holding them to be mutually exclusive and perfectly independent. The Trika holds that the phenomenon of knowledge owes its being solely to the will power of the Universal Consciousness, which at the time of each cognition, manifests externally anew the subject, the object and the means of cognition very much like a yogin who brings immediately into existence the innumerable objects, which he desires, by sheer force of will, without the assistance of any external thing whatsoever. In fact, if, in order to satisfactorily account for the phenomena of knowledge, the objects are to be admitted to exist, as they must be, if the facts of experience are not altogether to be ignored, they have necessarily to be admitted to be the creation of the Universal Subject. The object is not self-luminous (*svatma vasenaiva na tavad-vyavasthate*). For had it been so, like self it would have always been equally manifest to all, and would not have stood in the relation of knowability only to some percipients at a particular time. It has, therefore, to be admitted that manifestedness of the object depends upon some entity, which is not only perfectly independent, but also of fundamentally opposite nature from the object, in as much as it is self-shining*¹

The phenomenon of knowledge, according to the *pratyabhijna* analysis, is very much like the rise of two waves, one subjective and the other objective, in the sea of Universal Consciousness. The former has *nairmatya*, the capacity to receive reflection, so that when it rises facing the latter and receives the reflection of the same, it leads to the phenomena of knowledge. This phenomenon is of various kinds. The objective wave is a collocation of *abhasas*, and therefore, only those constituents of it are reflected on a particular subjective wave, which are in relation of knowability to the latter. This explains how everything being of the nature of intelligence, there should be different kinds of knowledge at different moments, it being only certain aspects of the objective wave as are prominent at certain moments.

¹ For a detailed discussion of the *Pratyabhijna* position, Dr. K. C. Pandey's "*Abhinavagupta : A historical and philosophical study* (Chowkhamba Sanskrit Studies) may be profitably studied.

Abhinava, therefore, holds that the all-inclusiveness of the Universal Consciousness consists in its being not simply a substratum of things of diverse kinds and of opposite nature, but in its being the essence of all that has existentiality (sattva) exactly as the earth is of all that is earthy. He asserts that just as earthiness of a jar depends upon its being essentially earthy, i.e. being made up of earth, and that just as jar in order that it may have its being on earth must essentially be earth, so all that is indicated by the word "all" in "All-Inclusive Universal Consciousness" in order that it may have its being in the Universal Consciousness should essentially be itself consciousness. This is what Prof. Radhakrishnan seems to imply when he writes in his "Indian Philosophy", "If truth means agreement of ideas with reality, and if reality is defined as that which is external to thought, what is not thought or made up of thought, then truth seeking is a wild goose chase". It will be seen that the object is required to be within the thought or consciousness to make the comparison possible. In this he seems to echo Abhinavagupta's views on the question. Abhinava holds that before the commencement of the above described process, that is at the time of the rise of desire for perception, the cognising self becomes pervasive as far as the object or objects of perception, and that the objects also appear in their essential nature of being made up of consciousness, and become one with the self much in the same manner as the reflection does with the object that has the capacity to receive it. Thus a phenomenon of knowledge may be said to be a union of the subjective and the objective waves of consciousness in the Sea of All-inclusive Universal Consciousness. This supersensuous knowledge is technically called "anubhava" which implies the subject's becoming what the object is.

It should be noted that the Samkhya theory of perception requires that there must be a meeting place of the self and the not-self, and that this meeting takes place in the buddhi. Thus a person is said to be knowing when the light of the self within, falling on the jada Buddhi, comes in contact with the reflection of an external object, falling on the same. Knowledge (jnana), therefore, according to the Samkhya, is nothing else than a form, which, like a mirror, Buddhi assumes, because of its being a meeting place of

both, the light of the self-luminous self within and the reflection of external lighted object.

It has been noticed in Ch. IV, how Bharata by repeatedly emphasizing the character of the ideal audience, as *sumanassa preksaka*, was referring to both the subjective and objective aspects of art experience. It has been noticed further that Bharata was attempting to establish the *Samanadhikarana* between subject and object, at the level of *buddhi*, as in *Patanjala-Caraka*. *Abhinavagupta's vijñanavada* made him substitute *vijñana* for *buddhi*, so that subject and object in *Abhinavagupta*, are unified in the *vijñana*. This act of substitution changed the whole tenor of Indian *Rasa* speculations, so much so that a speculation which had been originally dualistic, was gradually transformed into the monism of the *Pratyabhijña* branch of *Saivism*.

V

It has been noticed in Ch. IX how the concept of *Sama* has dominated *Patanjala* speculations. It has been further noticed how *Caraka* in *Sarīrasthanam*. 2.43-45, praises highly the ideal of *sama*. *Caraka* writes, *data sama satyapara ksamavan aptopasevee ca bhavatyaroga* (*Sarīra*. 2.45). It should be noted that *Caraka* in *Sutra* 93, writes, *vikaro dhatu vaisamyam samyam prakriti ruchyate*. The question is if this be the aim of the physician (*Sutra*, 1.25), what should be the method and processes, employed by the physician to arrive at such an end. *Caraka* repeatedly says that *Sama* is at the core of all happiness and bliss (*Sutra*, 1.27). The concept of *Sama* has been elaborately discussed in Ch. IX. The immediate question in this section is how to arrive at this Ideal *Sama*, when the balance has already been disturbed. To live on the plane of *bhava* is to be unbalanced and swayed either this way or that. The physician is to arrive at the ideal balance by appropriate remedies.

In discussing what should be the nature of remedies, *Caraka* in *Sutra-sthanam*. 1.29, discusses first of all what are the factors which throw the body and the mind out of balance, and contribute to the growth of diseases. *Caraka* says that *vayu*, *pitta* and *kapha* are the three *dosas* of the

body, just as rajas and tamas are the dosas of the mind. He writes,

vayu pittam kaphascokta sariro dosa-samgraha
manasa punar-uddista rajasca tama eva ca. (Sutra. 1.29)⁽¹¹⁾

The health of the body means that these three dosas have reached a perfect balance between them. The health of the mind similarly means that rajas and tamas with the requisite amount of sattva are in perfect equipoise. The body is diseased the moment any of these three dosas gets the upper hand; so the mind is deranged and forced to live on the plane of bhava, when either rajas or tamas is dominant. When there is the derangement of either body or mind, then it is a life lived on the plane of bhava. The attainment of the Ideal Samata leads to the plane of rasa.

Speaking of the remedies of the deranged mind, Caraka writes that this can be achieved by jnana-vijnana-dhairyas-mriti-samadhi (Sutra. 1.29). It need not be pointed out how all these are typically Patanjala concepts. It has already been noticed in Ch. VI how Bharata himself repeatedly refers to smriti, dhriti and samadhi first among the Natya-devas (Natya-sastra, Ch. I), and then among the vyabhi-charibhavas (vide Ch. VIII) and then speaks of samadhi as characterising the essence of Rasa itself. (vide Ch. VI and Ch. IX). Coming to the nature of remedies of the body, Caraka writes,

ruksma seeto laghu sooksmascale atha visada khara
vipareeta gunair dravyair maruta sampra samyati
sa sneham usnam teeksnamca dravyam amlam saram katu
vipareetaganair pittam dravyai rasa prasamyati
guroo sita mridu snigdha madhura sthira piachila
slesmana prathamam yanti vipareetaganair guna
vipareeta gunair desa matra kalopa paditai
bhesajair vinivarttante vikara sadhya sammata
sadhanam natva-sadhyanam vyadheenam upadisyate⁽¹²⁾
(Sutra I. 30-1).

It has already been noticed in Ch. IV how everything in this world, is penetrated by the three gunas, Sattva, Rajas and Tamas. The Samkhya holds that all actions and activities are the result of the diverse combinations of these gunas. But the Vedas hold that the opposite qualities instead of being three, are only two in number. The Vedas call these two gunas agni and soma. The agni or the sun is the wither

ing force ; the soma or the moon is the preserving force, and the balance is maintained between these two. It has already been seen how in the Natha cult, the perfect balance is to be reached between the withering force of the sun, and the preserving force of the moon.

Caraka repeatedly says that the balance or samatā (vide Ch. IX) is the result of an ideally blended mixture of two things with opposite qualities. Whenever there is any unbalance among the constituents, there is disease or derangement. To be at one with oneself is health (Sutra, 9.3). In Sutra-sthanam 7, 23, Caraka writes once again,

viparceta-gunastesam svastha-vritter-bidhir-hita
sama-sarva rasam satmyam sama-dhatoo prasasyate. ⁽¹⁷⁾

The technique or method of arriving at this ideal balance, is through the administration of things of opposite qualities. In Sutra-sthanam 10.3, Caraka again speaks of this technique of how to cure a disease. If it be a sita-jvara, the remedy is the application of heat ; if it be an usna-jvara, the disease is to be cured through the application of cold. He writes, krīsam durbalamapyayayama sthoolam medasvenam apatarpayama. sitosnabhibhutam - upacarama, sita-bhutam usnena. Nyoonan dhatum poorayama vyatiriktan hrasayama. Vyadheen moola-viparyayanopacaranta samyak prakritan sthapayama. ⁽¹⁷⁾ If the patient be emaciated and weak, he should be made to put on flesh and be strengthened. If he be corpulent, he should be emaciated. If the dhatus had already run down, these should be replenished. If again, there be unnecessary accretion of dhatu, these should be removed. Everywhere the derangement is to be treated by appropriate remedies, which are always opposed in nature to the causes which give rise to the diseases. It has already been noticed in Bharata's analysis of the vyabhicharibhava, jvara (Ch. VIII, Sec. III), how the Muni is aware that the remedies of daha-jvara are lying in a cool place, and anointments with cold things, and the remedies of sita-jvara are applications of things, which are by nature, hot.

The remedies appropriate to a particular disease, are opposite in nature to what gave rise to the disease in question. This principle has universal application, both in the treatment of the diseases of the body, as also of the mind. If on the other hand, the remedies be of a similar nature to the disease to be cured, than far from quelling the disease,

there is aggravation instead. Caraka is very emphatic on this question. In Sutrasthanam, I.18, Caraka writes,

Sarvada sarvabhavanam samanyam vriddhi karanam
hrasa hetur visesaccha pravritti rubhayasya tu
samanyamekatva-karam visesastu prithaktva krit
tulyarthata hi samanyam visesastu viparyya. ⁽³¹⁾

Caraka's standpoint that balance is always to be achieved through the union of opposites, is taken over from the Samkhya system.

It might be of interest to note that everywhere in early philosophic and religious speculations, the balance is to be arrived at through the union of opposites. It runs throughout the speculations of the early Greek philosophers. The opposites which Anaximander found in actuality were the traditional ones; warm and cold, moist and dry. He did not ascribe the origin of things to any alteration in matter, but said that the oppositions in the substratum, which was a boundless body, were separated out. He put it as follows: "And into that from which things take their rise, they pass away once more, as is meet; for they make reparation and satisfaction to one another for their injustice, according to the ordering of time". In the winter, cold commits an injustice to heat, etc. The "Boundless" of Anaximander, from which everything else separated out, seems to be an approximation to the concept of prakriti in Indian analysis.

It has been noticed by this writer how throughout the speculations of Anaximander, Heraclitus and Empedocles, and later among the Greek medical philosophers and practitioners, as also in Plato and Aristotle, the balance is always without a single exception, to be achieved through the union and harmonious blending of things of opposite qualities. It has also been noticed in Ch. IX how the concept of balance or samatā dominated Greek thought as it had also dominated Indian philosophic and aesthetic speculations. So great and over-riding was the demand for this concept of oneness, that Heraclitus held that things which are distinct from one another, or qualities that are each other's opposites, have no permanent existence. They are but transitory stages in a perpetual flux. No static description of the universe is true. "Being" is but "becoming". The cosmos is but the dynamics of existence.

The opposites which Anaximander saw "separating out" from the "Boundless" are for Heraclitus, united by a tension, which causes each of them ultimately to change into its opposite. Men do not know how what is at variance agrees with itself. It is an attunement, "harmonic of opposite tensions, like that of the bow and lyre" (Early Greek philosophy—John Burnet. 1930 Fragment 45).

But if the universe changes continually according to the tension between opposites, it is senseless to ask for its original in the manner of myth. There is no beginning and no end, there is only existence. This corresponds to the Patanjala analysis of *jati* (Yoga-sutra 2.13). Heraclitus says magnificently, "This world or Kosmos, which is the same for all, no one of the gods or men has made; but it was ever, is now, and ever shall be an everlasting fire, with measures of it kindling, and measures going out" (Burnet. Fragment 20). Fire is the symbol for a universe in flux between tensional opposites. As Burnet says: "The quantity of fire in a flame burning steadily, appears to remain the same, the flame seems to be what we call a 'thing'".

Central in Heraclitus' thought is his doctrine of the unity of opposites. Here the relations between the different sides of his philosophy become particularly plain. On the one hand, cosmological examples are employed to illustrate this basic truth, and show how the principle of opposites operates. "War is the father of all, the king of all. Some he makes gods, others men. Some he makes slaves, others free" (Diels B. 53). The hostile clash of opposing forces—one of the major experiences of human life—is here found to be the universal principle by which all the realms of being are ruled. When Heraclitus declares that even the division of the world into gods and men, slaves and free, which according to Greek ideas, is the foundation of all order, is based upon war, he aims at nothing less than revolutionising our normal habits of thinking. He suggests elsewhere that man can enter the sphere of the divine by the heroisation of those who have fallen in war (vide Ch. I). This belief which is common among the Greeks becomes specially significant in Heraclitus, because he thinks of man and gods as opposites. The fragment on war also shows us how the struggle of opposites has been generalised, until it becomes the supreme principle of the world. In proclaiming this Heraclitus' style of predication becomes almost

hymn-like. When he describes war as "father of all and king of all", he enthrones it, as "the very lord of the universe". This makes all the clearer what is understood by "war" in the higher, symbolic sense; it is the constant interchange and struggle of opposites in the world, including even war and peace. In all these pairs, there is a single some thing, which underlies them, though it appears each time in a different guise, and so received different names among men (vide Ch. IX). This one thing which keeps itself in struggle and in change, is what Heraclitus calls God. This God is to be found no less in night than in day, in winter than in summer, in war than in peace, in hunger than in surfeit. He is not to be thought of as merely the positive member of some pair of opposites, with positive and negative values respectively, nor even as the common denominator of all positive members of all pairs of opposites. "There is always one and the same herein: Living and dead, the awake and the sleeping, young and old. For these, by their changes are those; and those changing back again, these" (Diels B. 88). This figure of reciprocal transformation is a device for showing how unity (vide Ch. IX) manifests itself in opposites (vide Ch. X), which since they follow each other in immediate temporal succession, seem distinct states to man. Heraclitus is tireless in finding out new concrete images for expressing the unity of opposites.

Creation according to Empedocles, is the creation of whole forms, much in the way as the Yoganaddha or Prajnopaya are the creation of a totality, comprehending both men and women. In the second book, Empedocles describes the opposite process, the creation of whole forms from the earth, striving to reach its like (under the impulse of Hate). The whole forms, the Platonic One, had not yet any separate limbs or separate sex; they become men and women as the process of separating out (under Hate) continued (Diels. B. 62). Empedocles appears to have suggested that sexual desire was a yearning of the opposite and separated bodies to become one again as before, and as recollection (Anamnesis) prompted; this foreshadows the theory attributed by Plato to Aristophanes in the Symposium (B. 64). Aetius, outlining four stages of creation (A. 71) appears to be describing the whole cyclic process, not the creation in this world alone, though he himself does not seem to be aware of this. He says that plants and animals

as originally created were made up of incongruous parts; the second created forms had their limbs "grown together"; the third were "Whole forms"; and the fourth were no longer made out of homogenous elements, but were reproduced from one another in various ways.

Throughout Greek philosophic speculations, there was the recognition of a unique body, whose manifestation was this visible world. Anaximander seems to have thought it unnecessary to fix upon 'air', 'water' or 'fire' as the original and primary form of body. He preferred to represent that simply as boundless something, *apeiron*, from which all things arise, and to which they all return again. It is certain that he has been struck by a fact which dominated all subsequent physical theory among the Greeks, namely that the world presents man with a series of opposites, of which the most primary are hot and cold, wet and dry. If things are looked at from this point of view, it is more natural to speak of the opposites as being "separated out" from a mass, which is as yet undifferentiated than to make any of the opposites the primary substance. Thales, Anaximander seems to have argued, made the wet too important at the expense of the dry.

Burnet in Ch. I Sec. 10 (*Greek Philosophy. Oxford*) says that the Milesians asked for the *physis* or nature of all things. Thales said that it was water. It is not far wrong because he seemed to think that the intermediate stage between the solid and the gaseous, is the liquid state; and it can therefore easily pass into either. Anaximander preferred to leave his Boundless as something distinct from any special form of body, so that the opposites might proceed from it. Anaximenes saw that, after all, the primary substance must have some character of its own and identified it with "air", that is with the intermediate stage between water and fire. In a word, the Milesians had drawn the outlines of the theory of matter in the physicist's sense of the word.

Creation, being creation of whole forms, means the uniting together of the two terms of an opposition. This concept of creation has dominated the thought of the ancient world, Assyrian, Egyptian, Indian and Greek. To be disunited is to lead a diseased existence, an existence on the plane of *bhava* (vide Ch. II). To be united is to be at one with One-self (vide Ch. IX). In Indian analysis, man lives on the plane of *bhava* or existence (vide Chs. II, VI) when he has not found

his true and essential self. To reach the stage of Rasa, man must be able to harmonise all the discordant elements, which throw him off his balance. He must unite together prajna with upaya. He must find the balance between prana and apana, udana and samana. He must harmonise the sun and the moon, and indeed everything which forces him to live on the plane of bhava. It is only when he has succeeded in uniting his whole self, he is fit to enjoy the bliss of aesthetic enjoyment. The great purpose of the artist and the poet is to help him attain such a harmonious state, at peace and concord with himself. The way in which the artist helps the reader and the audience attain this perfect balance and equipoise will be discussed in detail in the next chapter.

CHAPTER XI

RASA-REALISATION IN INDIAN ANALYSIS

It has been noticed in Ch. IX how perfect balance or *samatā* lies at the core of all happiness and bliss. Men act *with a purpose*. All the miseries of man proceed out of a confusion between the springs of action and the purpose, forcing him to live on the plane of *bhava*. It is the aim of art, more than anything else, to take man away from the world of purposiveness to the world, where man is free. It has been noticed further in Ch. X how the way of escape from the world of *bhava* or purposiveness is to attain a perfect balance between the different faculties and powers in the different stages of development. Since the contraries are but two aspects of the One, which alone is real, since they are but the superficies, it is not only possible, but also necessary to go behind them. The adherents of Buddhist Tantrism, as also the Hindu Yogins, were both the experimenters and philosophers of this profound problem of the union of the contraries. Like other Indian philosophers, they lived what they taught and preached. A deep conviction in the reality and significance of this question of union of contraries, led to certain practices among the Tantric Buddhists. Many of those practices are looked down upon to-day, because the philosophy governing such practices is very little known outside the coterie.

I

Coming to the *Rasa-sutra* itself, it is found that the Muni speaks of the parts played by *vibhava*, *anubhava* and *vyabhicharibhava* in the evolution of *Rasa*. It has also been noticed in Chs. VI and IX, how *sthayi-bhava*, when accompanied with *vibhava*, *anubhava* and *vyabhicharibhava*, passes into the *Rasa* stage. It has been very little noticed that while *vi-bhava*, *anu-bhava*, *vyabhichari-bhava*, as also *sattvika-bhava* are all *bhavas*, confined to the domain of the three *gunas*, *rasa* is very different from all these. It has been partly dissociated from the tyranny of *rajas* and *tamas*.

Being undisturbed by rajas and tamas, it is purified sattva. It is for this reason that all Alamkarikas without exception, have spoken of rasa as sattvo-dreka, or the evocation of sattva. But no one has attempted to find out how sthayi-bhava, which is still a bhava, in the presence of other bhavas, like vi-bhava, anu-bhava and vyabhichari-bhava, suffers a sea-change, and is transmuted into rasa.

The problem of Rasa-realisation being essentially a problem of finding out a perfect balance and harmony, the question arises what are the powers and faculties between which the artist is to find the balance and the equipoise. The audience or the spectators are already burdened with certain sthayi-bhavas, the roots of which go down to vasanās (Ch. VI). The artist provides them with a few more bhavas, in the form of sabda and rupa, which are ahara (Ch. II). The aim of the poet and the artist is to provide his audience or the spectator with such forms of ahara, as can be perfectly balanced with the latent vasanās, or sthayi-bhavas, already present in them.

The meeting of a freshly stimulated sthayi-bhava with one already dominant in the psychical system is much like Pance dvara-vajjana (vide Ch. II) coming face to face with Patisandhi consciousness in Abhidhamma analysis. Bharata's analysis of sthayi-bhava is strikingly similar to the Abhidhamma analysis of Patisandhi consciousness. The Patisandhi consciousness connects one life with the other in four ways. The only type of consciousness that performs the function of connecting this life, at the time of death to a life on the plane of misery is Ahetuka akusala vipaka upekkha-sahagata santirana. It manifests as the first moment of consciousness (Patisandhi) at the beginning of a life in the plane of misery, functions as the Bhavanga for the whole of that life, and as Cuti-clitta at the time of death, and then dies out (Abhidhamma Philosophy—Kasyapa. Bk. I. Ch. V. 4. X). The Abhidhammic bhavanga and Patanjala bhava (vide Ch. II) as a life of mingled pleasure and pain, seem to have deeply influenced Bharata's attitude towards bhava.

It would be thus wrong to think as all writes on alamkara have held, that vibhavas, anubhavas and vyabhi-charibhavas by a strange and extra-ordinary way, pass to the Rasa stage, when these come in contact with sthayi-bhavas. It has been the endeavour of the present writer to find the rationale of aesthetic enjoyment, to show that there

is a consistent philosophic background of the apparently magical efflorescence of poetic delight.

The importance of *vasanas* (leading to *sthayi-bhavas*) or *Patisandhi* consciousness has been recognised in both Patanjali and Abhidhamma analyses. Bharata by emphasizing the importance of *sthayi-bhavas* in *Rasa* realisation was only re-iterating the philosophical position held by Patanjali-Caraka. The peculiar flavour of each of these *Rasa*, discussed by Bharata, seems also to proceed from the philosophic standpoint of Patanjali, though it can also be adequately explained from the standpoint of *sakti* in the Vedanta (vide Ch. V).

The Yoga-sutra 1.8 discusses five different types of klesa. These are avidya, asmita, raga, dvesa and abhinivesa. In Yoga-sutra IV. 3-9, the characteristic features of each of these viparyaya or mithya-jnana are analysed. Avidya, asmita, raga, dvesa and abhinivesa are all forms of viparyaya. In asmita (II. 6) the difference between purusa and buddhi is lost sight of through moha. In raga (II. 7) gardha or lobha makes one oblivious of the sense of right and wrong. The viparita jnana in the case of raga is that atman, which by nature is free, comes to associate itself with sensuous non-atman pleasurable things. In dvesa (II. 8), on the other hand, the atman comes to associate itself with sorrows, which are of a non-atman nature. This is also a form of viparyaya jnana (vide also Ch. II).

The question might be asked if the *sattva* at the core of the *sthayibhava* rati be of a similar nature as the *sattva* at the core of *hasya*, or *krodha* or *soka*. Is the difference between one *sthayi-bhava* and another to be accounted for by their being only a difference in the collocation of *gunas*; or is it that the difference between one *sthayi-bhava* and another is also a difference in the very nature of *sattva*. It seems that Bharata was conscious of both standpoints.

It is to be clearly noted that the difference in the nature of *sattva* at the core of each *sthayi-bhava* is both quantitative and qualitative. It is quantitative in the sense that perhaps *sattva* in *rati* is present in a higher degree than what it is in the case of *soka*. The discussion of the degree of *sattva* present in each of these *sthayi-bhavas*, can at best be theoretical. But there is little doubt that the collocation of *gunas* in each of these *sthayi-bhavas* is different from what it is in any other. This seems to be the standpoint of

not merely Patanjali-Caraka, but also of Bharata and his great commentator, Abhinavagupta as also of Saradatanaya and the long line of Alamkārikas down to Madhusudan Saraswati.

The peculiarity of a sthayi-bhava as distinct from all others is also possible by the sattva at its core being of a visista or particular nature. What is the nature of this visesa or particularity? It is quite true that we accept unique individuals at the common-sense level of life. But we cannot give a satisfactory account of what this particularity is. What is it that makes a thing the particular thing it is? All that we know of a thing is a number of its qualities and the way it behaves. The uniqueness cannot be defined: yet it seems to be inexhaustible. It is not possible to find out the nature of this unique quality. This uniqueness cannot be defined, nor logically demonstrated.

This uniqueness of sattva at the core of each sthayi-bhava accounts for the peculiar and distinctive flavour of each of these eight rasas, all of which are the result of an evocation of sattva. The Valcesika system recognises further that the visesa in each atom of the particular sattva in question, subsists as samskara, even when that visesa has been substituted by another. It follows naturally that sattva in each of these eight sthayi-bhavas is different, because of its varied associations and experience.

Bharata seems to have been aware of this distinctive character of each sthayi-bhava, because the sattva at its core is of a visista nature. But his outlook is dominated by the quantitative aspect of the problem. He seems to believe that the collocation of gunas in a sthayi-bhava is very distinct from what it is in any other. Bharata speaks of eight sthayibhavas corresponding to eight rasas. These are rati, hasa, krodha, soka, utsaha, bhaya, jugupsa and vismaya. In what relation do these stand to sringara, hasa, raudra, karuna, vira, bhayanaka, vibhatsa and adbhuta? The alamkarikas point out that these eight sthayi-bhavas coming in contact with corresponding vibhavas, are changed, as if through a magical process, into rasa. The use of the word "sthayi" with references to this group of bhavas, suggests that there must be some disturbing, disquieting elements in them, whose mastery is essential to the stability of these bhavas. In other words, the sthayi-bhavas, being still confined to the level of bhava, have elements in them, which

make the bhavas "a-sthayi" or unstable.*¹ These elements have been partly suppressed; but their continued presence is indicated by the use of the word "bhava" with reference to them. To find out what are these elements which make rati and hasa, krodha and soka, utsaha and bhaya, jugupsa and vismaya unstable, it would be necessary first of all to analyse the anubhavas and vyabhicharibhavas of each of these rasas.

Fine scholars like Dr. S. N. Das Gupta and Mm. P. V. Kane hold that sthayi-bhavas, when stimulated by vibhavas, anubhavas and vyabhicharibhavas, reach the rasa-stage. But stimulated sthayi-bhavas are still bhavas, and have not yet passed to the stage of Rasa. The sthayi-bhavas in so far as they are bhavas, are vikaras. This is exactly the standpoint of Caraka. It will be remembered that Caraka in Sutra-sthanam. 1.29 speaks of rajas and tamas as manasa dosas, just as vayu, pitta and kapha are sarira dosas. He says, rajastamasca manassau dosau, taylor-vikara kama-krodhalobha, mohersya - māna - mada - soka - cinto - abeda - bhayaharsa - daya". Of these manasa dosas, referred to by Caraka, quite a few have been enumerated by Bharata as sthayi-bhavas. Kama (or rati), krodha, soka, bhaya are all sthayi-bhavas, and these are according to Bharata's teacher, Patanjali-Caraka mānasa vikaras.

The question is very important, for most writers have taken sthayibhavas to be identical with rasas. Alamkarikas here and there, have raised a voice of dissent that not all Rasas are equally pleasurable. Here by Rasas, they obviously mean sthayi-bhavas. King Haripaladeva for instance, accepts thirteen Rasas: the eight of Bharata, with Santa and Vatsalya, and three new Rasas, Sambhoga, Vipralambha and Brahma. Haripala has three different Rasas, Sringara, Sambhoga and Vipralambha. He considers them separate, since, according to him, their characters differ essentially.

¹ Dr. C. Kunhan Raja in his lectures on Kalidasa (Andhra University Series No. 57) discusses the poet's ideal of beauty. In p. 70. Dr. Raja writes, "No poet in India considered the stain on the disc of the moon as a defect; really in the eyes of the poets, the stain added to the beauty of the disc of the moon. If the moon had been a plain flat disc with lustre it would not have attracted the imagination of the poets. . . . The stain is beautiful when it is on the moon". Dr. Raja refers further to Abhijnana-Sakuntalam 1. 17, where a lotus is described as attractive even when it is surrounded with moss. Similarly, the sattva at the core of each sthayi bhava is unique, and becomes something rich and strange, even when it is enmeshed by rajas and tamas.

Sringara has always been considered as *ujjvala* and *suci*, a Rasa of men of cultivated taste, and of sophisticated persons, the *uttama-prakritis*. Therefore, in course of time, *Suci* and *Ujjvala* became synonyms of *Sringara*.

More striking and relevant is *Haripala's* view regarding *vipralambha*. Since both *Sringara* and *Sambhoga* are of a pleasurable nature, and *vipralambha* is essentially of a painful nature, the latter is a separate Rasa. If *Sringara* be *suci* and *ujjvala*, *vipralambha* is "*malina*". The ancient writers were not unaware of the painful nature of *vipralambha*; but they did not consider it, on account of this, as a separate Rasa. *Autsukya* or longing is at the root of *vipralambha*. This longing is only a kind of *Rati*. The *Rasakalikā* of *Rudra-bhatta* also holds that *Rati* is not of the form of happiness, since *vipralambha* is far from being pleasurable.

The *Rasakalikā* however, does not separate *Vipralambha* as a distinct Rasa, but takes it, as all do, as only a phase of *Sringara*. It agrees with *Haripala* in finding *Vipralambha* as standing in the way of accepting *Rati* to be of the nature of pleasure. *Rati* will thus be, according to the *Rasakalikā*, a state of pleasure as well as of pain, a mixture of *sattva*, *rajas* and *tamas*, with perhaps the last one dominant, and getting the upper hand over the other two. *Viprayoga*, though apparently and immediately painful, is ultimately a state of pleasure. The very life of *Rati* is seen from what *Kalidasa* and *Mayuraja* say: *ratim - ubhaya - prarthana-kurute* (*Sakuntala*) and *Prema - samaptotsavam* (*Tapasa-vatsaraja*). Therefore, *vipralambha* is an aspect of *Sringara* only, and of *vipralambha* also, *Rati* is the *sthayin*. To match its opinion that *Rati* is not unmixed pleasure, the *Rasakalikā* says that *Rasa* itself is of the nature of both pleasure and pain.

If this be true of *Sringara*, it is no less true of other *Rasas*. It has already been noted how at the core of every *sthayi-bhava*, there is an element of disquiet and disturbance, as also of stupor. It should be noted that *Laksmidhara* in his commentary on the *Saundaryalahari*, speaks how all *Rasas* are the results of *vikara*. He says that according to *Bharata's* school, *Rasas* are only eight, for *Rasa* means a certain modification or state of the *citta*, and *Santa* being really the absence of any state or modification, some do not consider it as a *Rasa*. "*Vikriya-janaka eva rasa iti astau rasa*

Bharata-mate. Santasya nirvikaratvat na santam menire rasam", Iti santasya rasattvabhavat astabeva rasa samgriheeta" pp. 154-5, Mysore ed. It appears that Laksmidhara is unwilling to accept Santa as Rasa from the standpoint of Bharata. He says that Bharata looks at Rasa as a modification or state of the citta. Santa for its total lack of any modification or change, cannot be called a Rasa.

While discussing the presence of disquieting elements in the sthayi-bhavas, the alamkarikas have often indiscriminately substituted sthayi-bhavas by their corresponding rasas. In the discussion of Haripala's new and separate Rasa of vipralambha, it was pointed out how the Rasa-kalikā of Rudrabhatta also considered Vipralambha as standing in the way of accepting Rati as a purely pleasurable state; and that as a matter of fact, Rasa was both, some Rasas being pleasurable and some painful. The Madras Ms. of the Rasa-kalikā, pp. 51-2, writes, Karuna-mayanamapyupadeyattvam samajikanam, rasaya sukha dukhatmaka-taya tad-ubhaya-laksanattvena utpadyate. Ata eva tad-ubhaya-janakattvam. Bhoja also holds that Rasas are of the nature of sukha and dukha. The Madras Ms. of the Sringara-Prakasa. vol. II. p. 369, writes, rasa hi sukha-dukhavastharupa. He evidently means by rasa here the sthayibhavas, to which the term Rasa is applied by extension. The Natya-darpana of Ramacandra and Gunacandra, also writes in Sec. 109 (p. 158), sukha-dukhatmako rasa, and proceeds to prove elaborately in the corresponding vritti that some Rasas are certainly painful, and that our seeing them and enjoying them is really due to the excellence of the art of either the dramatist, or of the art of the actors.

The Natya-darpana, when it speaks of certain Rasas as pleasurable, and certain others painful, is obviously referring to the corresponding sthayi-bhavas. It almost arbitrarily groups Sringara, Hasya, Vira, Adbhuta and Santa as the five pleasurable rasas, and Karuna, Raudra, Vibhatsa and Bhayanaka as painful. They write, Tatrestavibhavadi-prathita - swarupa - sampattaya sringara-hasya - viradbhuta-santa panca sukhatmanopare punaranista vibhavadyupaneelatmana Karuna - raudra - vibhatsa - bhayanakasatvara dukhatmana. They go on further and say it cannot be accepted that all Rasas are of the nature of bliss. Astam nama mukhya-vibhavopacita Kavyabhinayopanecta - vibhavopacito pi bhayanaka vibhatsa karuna raudra ba rasa-swadavatam-

anakhyeeyam kamapi klesadasamupanayeti, ata eva bhayanakadibhi-rudvijate Samaja. Na nama sukhavadaa-udbega ghatate.⁽³¹²⁾ Ramacandra and Gunacandra then leave this very pertinent question, how it is that Rasa (meaning the corresponding sthayi-bhavas), though touched by dukha (arising out of rajas and tamas) can pass to the serenity and calm of aesthetic enjoyment. They attribute this excellence to the craftsmanship of the poet ; but the solution of the problem, as will be noticed presently, lies much deeper down.

It has been noticed how Caraka (Vimana-sthanam. 6. 5), Haripala, Bhoja, Ramacandra and Gunacandra, Rudrabhatta and Laksmi-dhara all look at sthayibhavas as still dominated by rajas and tamas. It should be remembered that Bharata is following the tradition of Patanjala-Caraka (vide Ch. VI). It has also been noted how the use of the word sthayi with reference to these particular emotive attitudes, speaks of the presence of disquieting and disturbing elements in them. It is the aim of the poet and the dramatist to get rid of these elements, making possible pure aesthetic enjoyment. To find out these disquieting elements in the sthayi-bhavas, it would be necessary to discuss first of all, Bharata's exposition of the sthayi-bhavas.

Bharata says of Rati, the sthayi-bhava of Sringara, as amodatmakā bhava. rtu - malyanulepanabharana-priyajana-parabhavananubhavanapratikulyadibhir - vibhavaī samudpadyate (Banaras ed. p. 81).⁽³²⁰⁾ These appear to be the vibhava of the sthayi-bhava of sambhoga sringara (Banaras ed. p. 73). The manifestations of vipralambha sringara are according to Bharata (Banaras ed. p. 73), nirveda, glani, samka, asuya, srama, cinta, autsukya, nidra, supta, swapna, all speaking of the predominance of tamas. Speaking of the sthayibhava of Hasya, Bharata notices the presence of disquieting elements in it. Bharata in Banaras ed. p. 81, writes, atha haso nama para - cestanukarana - samvandha-pralapa-paurobhagya - saukhyadibhir-anubhavaī-rudpadyate.⁽³²¹⁾ The alacrity in imitating others, incoherent unconnected talk indicate the presence of rajas in the sthayi-bhava, hasya. It should be carefully remembered that sthayi-bhavas being still bhavas, are dominated by these three gunas. Bharata by associating particular modes of conduct with particular bhavas, unmistakably points out the presence of an excess of tamas in Rati, and excess of rajas in Hasa.

If it be true of the *sthayi-bhavas*, *rati* and *hasa*, it is no less true of the *sthayi-bhavas*, *krodha* and *soka*. The *anubhavas* of *krodha* betray great restlessness. These are according to Bharata (Banaras ed. p. 82), *utphulla-nasa-putodhata* - *nayana* - *sandastau* - *staputa* - *ganda-sphurandibhi-ranubhava*.⁽³²²⁾ The trembling or *sphurana* of cheeks and lips betrays great internal commotion. This is only possible when there is an excess of *rajas*, getting control over both *sattva* and *tamas*. The *sloka*s following Bharata's analysis of the *sthayibhavas*, *krodha*, indicate the presence of *rajas* in it. The *karyas* of *krodha* (Banaras ed. p. 76) are *tadana*, *patana*, *pecdana*, *cchedana*, *bhedana*—all indicating extreme restlessness. The *vibhavas* and the *karyas* alike indicate the presence of *rajas* in *krodha*.

In like manner, the *anubhavas* of *soka*, the *sthayin* of *Karuna*, indicate clearly the presence of *tamas*. These *anubhavas* are according to Bharata (Banaras ed. p. 82), *asrupata* - *vilapita* - *paridevita* - *vaivarnya* - *swarabheda-srastagatrata* - *bhumipata* - *krandita* - *vicestita* - *deerghanis-wasita* - *jadata* - *unmadamoha* - *maranadibhir* - *anubhava* - *rabhinaya* - *proyoktabya*.⁽³²³⁾ *Vaivarnya*, *swarabheda* as *anubhavas* of *soka*, and *vaivarnya*, *swarabheda* as the result of *vayu vikara*, discussed in Ch. VII, are essentially different. The *anubhavas* (being *bhava*) are not yet free from the play of the three *gunas*, while *sattvika-bhava*, being the manifestation of *sattva*, has passed beyond the play of *rajas* and *tamas*. In spite of this very great difference between *anubhavas* and *sattvika-bhavas*, *vaivarnya* and *swara-bheda* occur in both lists simply because to an inexperienced outsider, the effects of *sattva* and *tamas* are very much the same. The stupor of *tamas* is often mistaken for the steadiness of *sattva*.

Bharata similarly finds the presence of excess of *rajas* in *utsaha*, and excess of *tamas* in *bhaya*. Bharata's analysis of the *vibhava* of *Vira* will amply bear this out. These are *asam-moha*, *adhyavasaya*, *naya*, *vinaya*, *bahula-parakrama*, *sakti*, *pratapa*, *prabhava*.⁽³²⁴⁾ Bharata's use of the word, *asam-moha* seems to echo the Patanjala concept of evolution, where *rajas* acting on the primeval *tamas*, frees it from stupor. It has all the restlessness of *rajas*, awaiting to be sublimated to *sattva*. *Adhyavasaya*, *parakrama*, *pratapa* and *prabhava*, all show the presence of *rajas*.

The *anubhavas* of *bhaya* are *stambha*, *mukha-sosana*,

jivha-parilehana, sweda, vepathu, parilabhanvesana, dhabana, and utkrusta.⁽³²⁵⁾ Once again, stambha, sweda and vepathu which are all sattvika-bhavas, are looked upon as the result of the presence of an excess of tamas. The vyabhicharibhavas associated with bhayanaka, are stambha, sweda, gadgada, romance, vepathu, swara-bheda, valvarnya, sankha, moha, dainya (Banaras ed. p. 77),⁽³²⁶⁾ all indicating a lack of activity, stupor and smothering. All these speak of the presence of tamas.

II

Coming to the commentators, it will be seen that there is a large measure of agreement about this theoretical position of Bharata. Abhinava-gupta in *Abhinava Bharati*, vol I. p. 44, speaks of the presence of tamas in Rati, and rajas in Hasa in exact agreement with the analysis of the sthayi-bhavas in Sec. I, above. But very few have noted the significance of this analysis of the sthayi-bhavas, either in Bharata or in the *Abhinava-Bharati*. It was left to Saradatanaya to point out what is the dominant element in each sthayi-bhava. Abhinavagupta leaves the question undiscussed in the *Abhinavabharati*, presumably because he discusses it fully in the *Locana*, in connection with viruddha and a-viruddha Rasas. But before taking up the discussion of the question in *Locana*, it would be better to follow first the analysis of Saradatanaya. It is discussed first for its greater simplicity and clarity.

In *Bhava-prakasa*. Adhikara. 2. pp. 43-5, Saradatanaya discusses the relative predominance of the three gunas in each of the sthayi-bhavas. Speaking of the sthayi-bhava, rati, Saradatanaya writes,

यदा तु ललितामासा भावैः स्वोक्तर्पहेतुभिः ।

सत्त्वादिभिश्चाभिनयेः स्थायिनं वर्धयन्ति ते ॥

तदा मनः प्रेक्षकाणां रजस्स्पृष्टं तमोऽन्वयि ।

चैतन्याश्रयि तत्रत्यो विकारो यः प्रवर्तते ॥ (327)

Saradatanaya very emphatically says that the sthayin of Sringara, Rati is penetrated by tamas, though rajas is not altogether absent. This is in agreement with Bharata's analysis of the sthayin of Sringara.

Speaking of the sthayin of Hasya, Hasa, Saradatanaya writes,

स हास्यरस इत्याख्यां लभते रस्यते च तैः ।
 स्थिरा विभावास्तु यदा स्वयोग्यैः सात्त्विकादिभिः ॥
 भावैः स्थायिनि वर्तन्ते स्वीयाभिनयसंश्रयाः ।
 तदा मनः प्रेक्षकाणां सत्त्ववृत्ति रजोऽन्वयि ॥ (328)

Just as the sthayi-bhava of Sringara, rati is dominated by tamas, so the sthayi-bhava of Hasya, hasa is dominated by rajas. This is further confirmed by the analysis of the anubhavas ; and vyabhicharibhavas of Rati and Hasa.

Saradatanaya's analysis of the sthayin of Raudra, Krodha is on similar lines. He writes,

स्थायिनि स्वे प्रवर्तन्ते स्वीयाक्षिनयसंश्रयाः ।
 तदा मनः प्रेक्षकाणां रजसा तमसाऽन्वितम् ॥
 साहंकारं च तत्रत्यो विकारो यः प्रवर्तते ।
 स रौद्ररसनामा स्याद्रस्यते च स तैरपि ॥
 यदा रूक्षा विभावास्तु स्वैतरैः सानुगैः सह ।
 स्वीये स्थायिनि वर्तन्ते नाट्याभिनयसंश्रयाः ॥ (329)

Saradatanaya's analysis is in conformity with Bharata's analysis of the vibhavas and karyas of Raudra. Saradatanaya finds in krodha, ahamkara and rukshmata indicating the presence of rajas. In this respect, Krodha and Hasa belong to the same group of emotions, both with an excess of rajas. Saradatanaya analyses the sthayi-bhava of Karuna, soka in p. 45 of the Bhavaprakasanam (G.O.S.). He writes,

तदा मनस्तमोरूढं चिन्तावस्थं जडात्मकम् ।
 सदन्वयी च तत्रत्यो विकारो यः प्रवर्तते ॥
 प्राप्नोति सोऽपि करुणरसतां रस्यते च तैः ।
 निन्दिता ये विभावाः स्यु स्वैतरैः सहकारिभिः ॥ (330)

It will be seen that Saradatanaya agrees with Bharata's analysis of the sthayi-bhava, soka. Both find the presence of an excess of tamas in it.

Saradatanaya was only following Bharata, when he held that there is an excess of rajas in krodha, and an excess of tamas in soka. It is noteworthy that a writer like Madhusudan

Saraswati should have held that among the rasas, there is a difference of bliss. He first adopts the Samkhyan scheme of three gunas, sattva, rajas and tamas. In this, he is closer to the theoretical standpoint of Bharata (Ch. VI). Madhusudan Saraswati finds in Krodha an excess of rajas, and in Soka, an excess of tamas, in exact agreement with Bharata and Saradatanaya. In Bhakti-rasayana. I. 18, he at first speaks of how sthayi-bhavas are transmuted into rasas. In the commentary, he discusses how the sthayi-bhavas, like Krodha, are not yet free from the play of rajas and tamas. He writes, "dravee-bhavyasya sattva dharmattvat, tam bina ca sthayi-bhavasambhavat, sattva-gunasya ca sukha-rupattvat. Sarvesam bhavanam sukhamayatve-pi rajastamo-amsa-misranat tara-tamyamavagantabyam. Ato na sarvesu rasesu tulya-sukhanubhava". Madhusudan Saraswati says that though all the mental moods or sthayi-bhavas are pleasant, yet there is a difference in the degree of bliss or enjoyment from one bhava to another, because of the presence of rajas and tamas in varying degrees in each one of the sthayi-bhavas.

Speaking of Krodha, the sthayin of Raudra, and Soka the sthayin of Karuna, Madhusudan Saraswati writes in II. 79,

Krodha-soka-bhayadeenam saksat sukha-virodhinam.
rasattvam-abhyupagatam tathanubhava-matrata. ⁽³³¹⁾

The sthayi-bhavas, krodha, soka, bhaya do not contribute to pleasure, if only these are stimulated, or even when these are left to themselves. It has been seen from the foregoing analysis how in krodha, there is a large admixture of rajas; and in soka and bhaya, there is a large admixture of tamas. The vibhavas of krodha, soka or bhaya only feed and stimulate the sthayi-bhavas, already present in the soul. The vibhavas being ahara (Ch. II) can only contribute to the growth of the sthayi-bhavas. But the sthayi-bhavas being still dominated by rajas and tamas, cannot pass to the rasa-stage, by mere stimulation, as has been often supposed.

Speaking of the sthayi-bhava of Virā, utsaha, Saradatanaya similarly finds in it the presence of rajas. He writes,

तदा मनः प्रेक्षकानां रजस्सत्त्वोर्ज्वलं भवेत् ।

बुद्धिरुक्ष तत्रत्यो विकारो यः प्रवर्तते ॥ ⁽³³²⁾

Saradatanaya like Bharata, finds in Virā's sthayi-bhava, Utsaha, a large admixture of rajas. It must have been noticed that both Krodha and Utsaha are characterised by ahamkara

or abhīmana, speaking of the presence of rajas, a question which will assume importance in Sec. IV of this chapter.

If there be the presence of rajas in the sthayi-bhava of Vira, there is also the presence of tamas in the sthayi-bhava of Bhayanaka. It has already been noticed how Bharata speaks of the presence of tamas in bhaya. Saradatanaya similarly writes of the sthayi-bhava, bhaya,

तदा मनः प्रेक्षकानां चित्तावस्थं तमोऽन्वयि ।

सत्त्वान्वितं च तत्रत्यो विकारो यः प्रवर्तते ॥ (333)

It has been noticed from the foregoing analysis that Bharata and all later writers are agreed that while there is an excess of rajas in the sthayi-bhavas, hasa, krodha and utsaha, there is an excess of tamas in the sthayi-bhavas, ratī soka and bhaya.

III

With this analysis of sthayi-bhavas in mind, it should be remembered that all alamkarikas from Bharata downwards, are unanimous that only certain sthayi-bhavas (and their corresponding rasas) are compatible, and go with certain others. It may be pointed out that Bharata in Ch. VI. 39 (Banaras ed.), writes

शृंगाराद्धि भवेद्भास्यौ रौद्रात्तु करुणो रसः ।

वीराच्चैवोद्भूतोत्पत्तिर्वीमत्स्यश्च भयानकः ॥

शृंगारानुकृतिर्या तु स हास्य इति संश्रितः ।

रौद्रस्यापि तु च यत् कर्म स ब्रूयो करुणो रसः ॥

वीरस्यापि च यत् कर्म सोऽद्भूतः परिकीर्तितः ।

वीमत्सदर्शनं यच्च भवेत् स तु भयानकः ॥ (334)

This comes in, just after Bharata has discussed the origin of Rasas. It will be remembered that Bharata repeatedly says that all eight rasas are present in a nataka (VI. 15, 16, 83, Banaras ed.). Bharata says in the slokas quoted above, that out of Srīngara is born Hasa ; and out of Raudra is born Karuna. Vira gives rise to adbhuta, and Vibhatsa leads to bhayanaka. It should be noted that in the Abhinava-Bharati, Ch. VI, it is held that vira gives rise to bhayanaka, and not

to adbhuta. So here there are three groups of rasas, which always go together. Sringara always goes with Hasa, Raudra with Karuna, and Vira with Bhayanaka. Bharata obviously means by rasas here, the sthayi-bhavas, corresponding to the particular rasa. If it had been rasas, there could not have been any question of their origination.

What could have Bharata meant by such a grouping of rasas or the sthayi-bhavas in the context of the question of rasa-evolution ? The analysis of rasa by Bharata seems to fall into three sections, (1) the Sutra itself, that vibhava, anubhava and vyabhicharibhava jointly bring about rasa ; (2) sthayibhavas, when stimulated pass to the rasa stage ; (3) only certain sthayi-bhavas go with certain others, meaning that certain rasas are compatible, while certain others are not. The aesthetic position of Bharata can only be understood, from a standpoint, which takes into account all these three distinct points of view. The over-all aesthetic position must again be reconciled with the central philosophic problem, that pleasure or bliss is of the nature of a unique harmony, or balance, achieved between all contending opposites (Chs. IX and X).

The Vibhavas of a particular sthayi-bhava are aharas, which the mind is always gathering (Vide Ch. II). These vibhavas stimulate the sthayi-bhavas, for these are of a similar nature. The picture of love, shown in poems and plays, naturally stimulates the sthayi-bhava, rati, already present in a latent form in the reader and the audience. The stimulation of the sthayi-bhava, rati is further strengthened by the simultaneous presence of appropriate anubhavas and vyabhicharibhavas. These latter strengthen the sthayi-bhava ; but it should be remembered, it is still the same sthayi-bhava, waiting to be transmuted into rasas.

The aesthetic purpose of the poet and the dramatist is to provide his reader and audience, first of all, appropriate vibhavas, which with anubhavas and vyabhicharibhavas, will strengthen the latent sthayi-bhava. The question naturally arises that unless the sthayi-bhavas had already been present, there could not have been any necessity or possibility of stimulation. For what is already present can alone be stimulated. All Alamkarikas have thought that the process ends with the stimulation of sthayi-bhavas. But really speaking, this is only the beginning. The artist's work is over with the stimulation ; the work of the reader or appreciator begins

simultaneously, as he is seeking balance between the dominant *sthayi-bhava* and the one, which is freshly stimulated.

The mind of the reader and the spectator is a medley of different emotions, or *sthayi-bhavas*. He is unable to find any kind of balance or order among them. This forces him to live on the plane of *bhava*. These *sthayi-bhavas* are always directing him either to this or that end, now causing restlessness, and at the next moment, giving rise to stupor. It is futile to think that *sthayi-bhavas* when stimulated, automatically pass to the *rasa*-stage. For the question remains, how can *sthayi-bhavas* get rid of the *rajas* and *tamas*, which are present, according to Bharata and Saradatanaya and many others in each one of the *sthayi-bhavas* (vide Secs. I, II).

Bharata must have clearly visualised and anticipated this question. This seems to be the crux of the problem. When Bharata spoke of *rati* as going with *hasa*, or *krodha* as going with *soka*, or *utsaha* as going with *bhaya*, he was referring to a fundamental question of aesthetics. This was also the question before the philosopher critics of ancient Greece. Aristotle, it should be noted, spoke of *pity* as going with fear, or *rauda* as going with *karuna*.*

When the poet or the dramatist presents certain *vibhavas* in order to stimulate certain *sthayi-bhavas*, the reader or the audience who are to derive aesthetic pleasure out of such a stimulation, must be already burdened with the opposite *sthayi-bhavas*, arising out of latent *vasanas*. If for instance, the poet wants to stimulate the *sthayi-bhava*, *krodha*, it is because his audience are already suffering from latent *soka*. If he wants to evoke the *sthayi-bhava*, *utsaha* in his audience, it is because his audience are oppressed with the burden of the *sthayi-bhava*, *bhaya*. The poet and the dramatist are always trying to stimulate in the reader and the spectator, the *sthayi-bhava*, which is less prominent in a particular opposition. All disturbances and all disquiet proceed out of a lack of balance between the different *sthayi-bhavas*. The artist makes aesthetic enjoyment possible by stimulating the less prominent *sthayi-bhava* in a particular opposition.

What happens when *rati* is brought against *hasya*? It has already been noticed how in the *sthayi-bhava*, *rati*, there is a predominance of *tamas*. *Hasya* with a predominance of *rajas*, comes close after *rati*. The *rajas* of *hasya* together

* A New Approach to the Interpretation of the Doctrine of Katharsis—
R. Sen (Calcutta Review, 1956).

with the *tamas* in *rati*, with the requisite amount of *sattva*, reach a balance or *samyavastha* between them. So also, the *rajas* in the *sthayi-bhava*, *krodha*, and the *tamas* in the *sthayi-bhava*, *soka*, with the necessary amount of *sattva*, which is common to both, reach a balance or *samyavastha*. The *samya-vastha* being the essence of *Rasa*-enjoyment (vide Ch. IX), the dominance of *rajas* in one *sthayi-bhava* must be counteracted by the *tamas* in its opposite *sthayi-bhava* (as in *Krodha* and *Soka*), or the stupor of *tamas* in one *sthayi-bhava* must be activated by the imposition or interfusion of *rajas* in its opposite *sthayi-bhava* (as in *Rati* and *Hasa*). This balancing or harmonisation must be effected between all *sthayi-bhavas*, latent and now stimulated, with those others superimposed and newly presented. So long as the balance has not been reached, man is forced to live on the plane of *bhavas*. The stabilisation of *Krodha* has been made possible by the introduction of its opposite, *Soka*. In this stabilisation of *sthayi-bhava*, both members of an opposition are equally important. They are like *prana* and *apana*, finely balanced in the *madhya-bindu*. They are like male and female, delicately poised in a *yuganaddha*. They are like *Prajna* and *Upaya*, enjoying bliss everlasting (Ch. X). The great purpose of the poet and the artist is to help his reader attain this bliss, arising out of a perfect *samata* (Ch. IX). The attainment of balance liberates him from the thralldom of *bhavas*, and he awakens into the bliss of aesthetic enjoyment.

IV

This central aesthetic position is particularly important in understanding the question of *rasa*-realisation in a literary piece, where there are more than one *rasa*. It has been noticed that *rasa*-realisation in the case of a single *rasa* is made possible by the artist and the poet, stimulating by appropriate *vibhavas* the opposite *sthayi-bhavas*. But in a poem or a play, where there are more than one *Rasa*, the poet or the dramatist should develop one at the expense of others. *Dhvanikara* in *Dhvanyaloka*, 3.21, writes,

prasiddhe-pi prabandhanam nana-rasa-nibandhane
eko raso-angee-kartavya stesam utkarsam-icchata. (329)

~ This one *Rasa*, which is to be developed at the expense of

otherers, is the angee-rasa. Dhvani-kara seems to accept this angee-rasa as the sthayi-rasa. Anandavardhana in the *vritti*, definitely refers to this angee-rasa as the sthayi-rasa. Towards the end of the twenty-fourth Karika, Anandavardhana refers to two traditionally-accepted views about this. Anandavardhana writes, *etacca sarvam Jesam "raso rasantarasya vyabhichari-bhavati" iti nidarsanam tanmatena ucyate. Matantare-pl rasanam sthayino bhava upacarad rasasabdena ukta tesam angitve nir-virodhitvam eva*". All these are said in accordance with the views of those who hold that one rasa can be the vyabhichari of another. The other opinion also holds that it is sthayi-bhavas, which are called rasas through attribution of qualities (upacara). In their opinion also, there can be no conflict about sthayi-bhavas being the angis of another". Two points of view are presented here ; these on closer examination, support the same standpoint, and this is not very different from what has been expounded in Secs. III and IV of this chapter. The first standpoint looks at one Rasa as the vyabhichari of another. In other words, in a poem with many rasas, one is to be the sthayi, while the rest are sancari (Dhvanyoloka. 3. 24). Abhinavagupta in support of this standpoint, refers to one Bhaguri, in the *Locana*. He writes, *"tatha ca Bhaguri rapi ki rasanam api sthayi-sancarita asti itya-ksipya abhyupagamena eba uttaram avocad—badam asti iti"*. Bhaguri supports the standpoint that Rasas can be sthayi and sancari. In the second part, it is held that it is bhavas, which are sthayi and sancari, though by attribution, Rasas themselves are called sthayi and sancari.

Abhinavagupta in the *Locana*. 3.24, explains this standpoint as follows. *"Bahoonam citta-vritti-rupanam bhavanam madhye yasya bahulam rupam yathopalabhyate sa sthayi-bhava. Sa ca raso raseekaranayogya, sesastu sancarina iti byacaksate. Natu rasanam sthayi-sancaribhavana angāngita yukta"*. The most prominent among the medley of many sentiments in the citta, is known as the sthayi-bhava. This being capable of transmutation to Rasa, is called rasa ; and the rest is known as the sancari or the vyabhicharibhava. It is not fit to call the relation of rasas as angāngita of sthayi and sancari rasas.

The artistic purpose of the poet and the dramatist is to develop the sancari sthayi-bhava (for rasa has been used for bhava here by attribution), so that it reaches a fine and delicate balance with the dominant sthayi-bhava. The Rasa-Ganga-

dhara (Kavyamala ed.) p. 47, makes it clear, when it writes that by *rasa-pada* is meant its substratum, and attribute, *sthayi-bhava*. In p. 31, Jagannath writes, "evam ca *vira-rasa* *pradhāne krodho*, *raudre ca utsaha*, *sringare haso vyabhi-charee bhavati*, *nantareeya kasca*". A careful reader will notice here *Vira* and *Raudra* do not come to a harmony and balance, as does *Sringara* with *Hasa*. Jagannatha seems not to have understood the rationale of Bharata's contention, and Abhinavagupta's explanation of a similar problem in the *Locana*. But he is absolutely right, when he says that *Vira* could be substituted by *Krodha*, or *Raudra* with *Utsaha*, for in both there is the same predominance of *rajas* (Secs. II and III). The substitution of *Vira* by *Krodha* leaves the original balance undisturbed, for now both *Vira* and *Krodha* are pitted against a *sthayi-bhava*, which is predominantly *tamasic*.

This brings one to the highly pertinent question of the compatibility of *Rasas*. In the *Locana*. III. 23, Abhinavagupta writes, *nanu jesam rasanam paraspara-avirodha yatha vira-sringarayo raudra-karunayo*, *sringaradbhutayor ba tatra bhavatvangangi - bhava*. *Yatha sringara - vibhatsayor - vira-bhayanakayo santoraudrayo-santa-sringarayor-ba*.⁽²⁷⁾ It should be noticed that Abhinava speaks of *Vira* with *rajasic utsaha* as compatible with *Sringara*, which is predominantly *tamasic* in nature. *Raudra* is again compatible with *Karuna*, for *krodha* is *rajas*, while *soka* is *tamas*. Similarly, Abhinava speaks of *Vibhatsa* (with its *sthayi-bhava*, *jugupsa*, which is predominantly *tamasic*) as incompatible with *Sringara*, for the *sthayi-bhavas* of both are of a *tamasic* nature. But Abhinavagupta's statement that *Vira* is incompatible with *Bhayanaka* clearly contradicts his own statement in the *Abhinava-Bharati*. Vol. I. Ch. VI where he holds that *Vira* and *Bhayanaka* are eminently compatible. This last view in the *Abhinava-Bharati* seems to be more correct, and philosophic, and this is further corroborated by the analysis of the *sthayi-bhavas* in Secs. II and III.

The following analysis in a tabular form is expected to resolve many difficulties about this question of compability of *rasas*. In *Uddota* III. 27, Anandavardhana writes,

*rasanavantaritayo-reka-vakyasthayo-rapi
nivartate hi rasayo samavese virodhita*,⁽²⁸⁾

*Rasantara - vyavahitayo - rekaprabhandhasthayor - virodhita
nivartata ityatra na kacid bhranti*. Anandavardhana then

cites a verse extract, with the rasas, sringara and vibhatsa, and also vira. Sringara and vibhatsa are incompatible, both of their sthayi-bhavas being of a tamasic nature. But they can be made compatible by the introduction of a third rasa, which is opposed to both. The third rasa in this particular case is vira. So the incompatible grouping of Sringara and Vibhatsa is resolved into two groups, Sringara and Vira, and Vira and Vibhatsa, both groups on resolution, becoming eminently compatible. Analysed from the standpoint of the gunas, which are dominant in these sthayi-bhavas, these sthayi-bhavas could be arranged in the following order,

Rajas	Sattva	Tamas
Hasya		Rati
Krodha	Madhyabindu	Soka
Utsaha		Bhaya

It should be clearly noticed that any two bhavas in one particular column would be incompatible, for the lack of a counter-balancing bhava in another column. The Sama which is the essence of aesthetic enjoyment (Vide Ch. IX) being the samata of all three gunas, hasya must seek the co-operation of rati, or soka or bhaya, as krodha must be placed with rati, or soka or bhaya; or utsaha must be with one among the tamasa bhavas. Looked at from this standpoint, it should at once become intelligible why certain rasas (meaning sthayi-bhavas) are compatible, while certain others are not. The compatible sthayi-bhavas referred to by Ananda-vardhana in III. 24, are vira-sringara, raudra-karuna, sringara-adbhuta (rasas are referred by attribution in place of sthayi-bhavas). It should be noticed that in holding what Rasas are compatible, and what others are not, Ananda-vardhana is in complete agreement with the central philosophic problem of this thesis,—that aesthetic enjoyment is of the nature of a perfect balance or samata, and that this samata is only to be achieved through the union of opposites.

It must have been noticed from the foregoing analysis that the purpose of the vibhavas being to stimulate the sthayi-bhava, opposite to the one which is already dominant (forcing man to live on the plane of bhava), a fine balance is struck in the first instance between the two members in a particular opposition. The rajas of Hasa then begins to churn the tamas in Rati; or the rajas of Krodha begins to act on the tamas of Soka. The churning, or the union, or the

yuganaddha of these two, leads to the evolution of Sattva. Sattva is already present in Rati and Hasya or, in Krodha and Soka. But it is waiting for manifestation by the churning of the inertness of tamas by the restless activity of rajas. When the balance has been delicately struck, it leads to the evolution of sattva. Out of the stupor of tamas, and restlessness of rajas, is born the calm splendour of sattva, which is the soul of aesthetic enjoyment.

When Krodha and Soka come together, or Hasa and Rati are placed side by side, the poet and the dramatist must carefully watch that these are perfectly balanced and equipoised. These being psychical entities, are still dominated by the gunas, as all entities are. But the rajas of krodha or hasa with the tamas of soka or rati, along with the requisite amount of sattva, which is common to both, reach a balance. The moment such a balance is reached between these three gunas of the two opposed sthayi-bhavas, these become unmanifest and disappear. The sthayi-bhavas disappear, but the gunas are still there. The gunas appear to emerge or perish with the appearance and disappearance of the entities. But really speaking, the primordial causes, or three gunas neither appear nor disappear. In the samyavastha, the gunas being equally prominent, are all held in check. But this does not rule out their sadrisa parinama (Vide Ch IV).

It should be clearly grasped that in the samyavastha of these three gunas in each one of the three pairs of sthayi-bhavas, discussed by Bharata, though the whole of rajas and tamas is used up, a portion of sattva is left over. It is possible to arrive at the same result, if the process of harmonisation be looked upon as if the tamas in Rati or Soka is being acted upon by the rajas in Hasa or Krodha, leading to the emergence of sattva. Bharata's harmonisation of Rati and Hasa, or Krodha and Soka makes possible the emergence of Sattva.

V

The poet and the dramatist work with instruments, which are all laukika or prakrita. The poet can only supply his reader with the appropriate vibhavas (Ch. II). These vibhavas are all confined to the laukika plane. It has been

seen how these vibhavas by judicious and proper use, help the reader and the audience attain a samya-vastha. There is simultaneously an emergence of laukika sattva. This is all that a poet with laukika means at his disposal, can do. But it should be clearly recognised on the testimonies of the greatest among the Alamkarikas, like Anandavardhana, Abhinavagupta, Mammata Bhatta and Viswanatha Kaviraja, that Rasa-swada is of an alaukika nature, going far beyond enjoyment, confined to the levels of ordinary life.

Looked at from this standpoint, it will appear that sthayi-bhavas which lie at the core of Rasa-realisation, are at once nitya and parinami. Speaking of sthayi-bhavas, Kavi Karnapura recognises the dual nature of sthayi-bhavas. Viswanath Chakrabarti thus analyses this standpoint of Kavi Karnapura. He says that just as the childhood, youth and maturing of Krishna though eternally present, become manifest at one time and disappear at another, according to the devotion and spiritual needs of the devotees, so also the presence and absence of vibhavas stimulates or dissipates the devotion of the devotees. In the case of prakrita Rasa, it is the sthayi-bhava which in conjunction with the vibhavas, is transmuted into rasa. But in the case of aprakrita Rasa, the parinamaja rupa is made manifest by the achintya Sakti (vide Chs. IV and V) without forsaking the previous states. In cases like these, the parinami (evolutionary) and parinamaja (unchangeable) rupas are one and the same. Karnapura says further that sthayi-bhava is the samavayee karana, and the vibhavas are the nimitta karana. The vikaras which help sthayi-bhavas pass into the Rasa stage, are the a-samavayee karana of Rasa evolution. Vibhavas and the changes in the sthayi-bhava are not the only cause (pratikarana of Rasa); but these are the determining cause, which make Rasa manifestation possible. In other words, vibhavas and the changes in the sthayibhava are a pre-condition for the manifestation of Rasa. This view of Kavi Karnapura is in complete agreement with the standpoint of this thesis. (Vide Chs. II, IX, X and XI). The two entities on which must depend all Rasa realisation, are the vibhavas or ahara and the sthayi-bhava. It should be noted further that it is vibhavas, which help the sthayi-bhavas regain a state, which is free from rajas and tamas, and is of the nature of suddha-sattva. Such a regaining of the state of purified sattva is made possible by the union of opposite sthayi-bhavas.

When the artist has succeeded in exciting in his reader this element of *sattva*, the reader is still moving on the plane of reality. At this moment, there happens an extra-ordinary thing.¹ The *aprakṛita visuddha sattva*, which is of the nature of bliss itself, and out of which the bodies of all heavenly beings are created (vide Chs. IV and V) flashes upon this *prakṛita visuddha sattva*. At the moment of *Rasa*-enjoyment the *vibhava*, *anubhava* and *vyabhīcharībhava* help the *citta* turn back from the outside world. Simultaneously there arise in the *citta* a great and extensive comprehension, and infinite strength and tolerance. The blissful state of the *ātma caitanya* is the essence of *Rasa* enjoyment. This bliss is now reflected in the highly purified *sattvic citta-vṛtti*. This *citta-vṛtti* is now freed from *rajas* and *taṃas*, and is now turned inward. The *aprakṛita sattva*, or the blissful nature of the *ātma-caitanya* is now being reflected in the *prakṛita sattva*, arising out of an attainment of perfect *śamata*.

The *Vaiṣṇava Ālambkārikas* similarly speak of *prakṛita* and *aprakṛita* *Rasa*-enjoyment. The *Bhakti-vādins* held that there is no *Rasa* enjoyment of *prakṛita* and earthly heroes and heroines. The *Rasa*-enjoyment is only of such divine characters as *Rama* and *Sita*. The aesthete can only enjoy such poems and plays as deal with gods. If *rasa*-enjoyment be an impossibility through *anukarana* then there is no enjoyment for the *Samajika*. But the writers on *Ālambkāra*

¹ The reality of both *prakṛita* and *aprakṛita* worlds has been acknowledged by philosophers and mystics not merely of India, but all over the world. William James in his Gifford Lectures for 1901-1902, "The Varieties of Religious Experience" (Longmans, Green and Co) discusses the affinity between the individual and the Absolute. In p. 508, James writes, "He (man) becomes conscious that this higher power is continuous and continuous with a More of the same quality, which is operative in the universe outside of him, and which he can keep in working touch with, and in a fashion get on board of and save himself, when all his lower being has gone to pieces in the wreck". In the Chapter on Conversion, p. 213, James writes, "If there be higher powers able to impress us, they may get access to us only through the subliminal door". In the Chapter on Saintliness, p. 270, James again writes, "If the trace of God miraculously operates, it probably operates through the subliminal door". By subliminal door, James means little else than our best self, when we are overflowing with *sattva*. This position is very close to what Plato says about Beauty in the *Symposium*, 527, "The true order of going is to use the beauties of earth as steps along which one mounts upwards for the sake of that other Beauty, going from one to two, and from two to all fair forms, and from fair forms to fair actions, and from fair actions to fair notions, until from fair notions he arrives at the notion of absolute Beauty, and at last knows what the essence of Beauty is". The attainment of balance on the physiological and psychological planes opens up the subliminal door. There is simultaneously a flashing of the Absolute Beauty or *Aprakṛita Visuddha Sattva* by whatever name one may choose to call it, on the *prakṛita* plane.

held that *anukaryas* being attended with "paramitya, laukikattva, and antaraya-yukta" (*Sahitya-darpana*. III) are not enjoyed as *rasa*, though such *rasas* might be transmitted into the poem and the play, through the dexterous craftsmanship of the poet, leading to the aesthetic enjoyment of the *samajika*. This is a distinct echo of the *Natya-darpana* (G.O.S. p. 159), where it is held that piteous and tearful *rasas* become enjoyable, through the clever craftsmanship of the poet. Madhusudan Saraswati writes (I. 13),

अतस्तदेव भावत्वं मनसि प्रतिपद्यते ।

किञ्चिन्मुनाञ्च रसतां याति जाम्य-विमिश्रणात् ॥ (138)

In his own commentary on it, he writes, *visaya-vacchinna-dravavastha - manovritya - rudataya - avir-bhavitvam prapya rasatam prapnoteti na laukika-rasasyapi paramananda-rupatanupapatti, ataevanavachinna - cidanandaghanasya bhavata sphuranad - bhaktirase - atyantadhikyam-anandasya, laukika - rase tu visaya - vacchinnyasyaiva cidanandamasya sphuranat tatanandasya nyuntaiva, tasmad bhakti-rasa eva laukika-rasanupeksya sevya ityatha*. The *caitanya*, limited by *visaya*, becomes first *drava*, and is imposed on the *manas-vritti*. Such imposition results in *Rasa* enjoyment. So there can be no pleasure in *laukika rasa*. But in *bhakti rasa*, the unlimited, uncircumscribed nature of *cidananda* of God is reflected; and there is an excess of joy. In ordinary *laukika rasa*, the *cid*, being circumscribed, necessarily enjoys a restricted pleasure.

This explains how it is that all *Alamkarikas* have emphasized that *Rasa* enjoyment is of the nature of *Brahmaswada*. *Abhinavagupta* seems to have been the first to point out unmistakably this peculiar character of aesthetic enjoyment as distinct from other kinds of enjoyment. In *Abhinava-Bharati* vol. I. p. 285, he writes, *Samajikadhiyi samyagyojanam sambandham aikagryam be asaditavadhira-laukika - nirvigna - samvedanatmaka - carvana - gocaratam aneetarthascarvyamanataikasaro no tu siddha-swabhavam stat-kalika eva na tu carvanatirikta-kalavalambee sthayi-vilaksana eva rasa*. *Viswanatha* in *Sahitya-Darpana*. 3.35, echoes *Abhinavagupta*. He writes,

सत्त्वोद्वेकादखंडस्वप्रकाशानन्दचिन्मयः ।

वेद्यान्तरस्पर्शशून्यो ब्रह्मास्वादसहोदरः ॥

लोकोत्तरचमत्कार—प्राणः कैश्चित् प्रभावमभिः ।

स्वाकारवदभिन्नत्वेनायमास्वाद्यते रसः ॥ (III 2) (339)

Jagannatha writes in the same strain, and says how rasa-enjoyment is different from other kinds of enjoyment, anando hyayam na laukika - sukhantara - sadharana. . . . ltham ca-Abhinavagupta - Mammabhattadi - grantha swarasycna bhagnavarana-cidvisisto ratyadi sthayi bhavo rasa iti sthitam. (1/6). In every case of this metaphysical exposition of Rasa, there is a preliminary requirement of the attainment on the physical and physiological planes, conditions which would make the metaphysical exposition a reality. If there be but one single purpose of the present dissertation, it is to show how a speculation which began from purely physiological and physical considerations, gradually passed into the province of speculative thought. This is most appropriate, as in all systems of ancient thought, Hindu, Buddhist, Jaina as also in Greek (vide Ch. I), there has never been any sharp differentiation of the physical and physiological speculations from the metaphysical exposition.

CHAPTER XII

Conclusion

The Rasa speculations, which began with Caraka and Bharata, reflect an aspect of Indian Culture, which is very different from the one, represented by the advaita Vedanta of Samkara. It must have been clearly noticed that there is no room for the renunciation of Sakti in Rasa enjoyment. The Ideal of the Rasa-enjoyer and the Yogin is nevertheless the same. The aesthete enjoys the varied aspects of vibhava and anubhava, stationed all the time in his own self. He takes in whatever is presented to him as the good and the beautiful. He does not renounce them because he is afraid of losing his balanced state of mind, which underlies the essence of aesthetic enjoyment (vide Ch. IX). On the other hand, it has been noticed in Chapters X and XI, how his acceptance of the world of colour and sound, is only preparing him to rise above it. That which binds others, makes him free. It has been beautifully said, *jenapi badhyate devi, tenapi moksha pradeeyate*.

The standpoint is very different from the standpoint of the Bhagavad Gita, which in II. 59, strongly advocates the necessity of renunciation. The Lord describes to Arjuna how to achieve *prajna-sthairyā*, and become *sthira-prajna*. It is said,

*visaya bi-nivartante niraharasya dehina
rasa-varjam, raso-pyasya param dristva nivartate.*

A closer analysis will reveal that there are three obstacles in the way of being *sthira-prajna*. These are (1) *āharana silata* of the *citta*, (2) *pravritti-silata* of *visaya*, and (3) *vasana-pravritti*. All of us are trying to attract the *visaya* to ourselves. The *atman* rooted in the body, extends in the *manomaya* form, upto the end of the *indriyas*. It may be that the *visaya* is not at the extremity of the *indriya*, but still there is the scattering of *sakti* on the *visaya* itself. The *visaya* is attracted by the *sakti*. It is possible, because the *atman* attracts the *manas*; the *manas* in its turn, activates the *indriyas*; and the *indriyas* attract the *visayas*. In other words, if there be not an attraction of the *visaya* by the *atman* towards itself, the *visaya* cannot come close to the *atman*, or does not find any entrance inside through the *indriyas*.

Again, if there had not been an attraction of the visaya, the indriya could not have left its own sphere or the body, to come closer to the visaya. It has to be accepted that there is a pravritti-silata in the visaya. It makes itself manifest, because there is a tendency to manifestation or pravritti-silata in the visaya. If the visaya itself had not been pravrittisila, it could never have been taken in as ahara (vide Ch. II).

Then comes the question of the vasana or Rasa pravritti. Vasana, which gives rise to sthayi-bhavas (vide Ch. VI), or love of the objective world, can be both of a positive and negative nature. It might be either pravritti or nivritti; a stream of vasana moves out, and is scattered in the outside world; but in nivritti stage, that stream is turned inward, and becomes manifest.

There is pravritti in both vasana and visaya. The atman wants to take in the visaya, because there is pravritti in the vasana. But if the visaya-pravritti be turned outward, the atman inspite of its desire to take in the visaya, cannot take it in. The taking-in or aharana (vide Ch. II) is not possible if the stream of vasana or of visaya be somehow checked. The nivritti of vasana leads to transparent illumination. This is jnana-marga. No shape or form is possible from this standpoint. Shapes and forms become enjoyable or aswadya, only when vasana is present, in a latent form.

II

This position is equally accepted by those who advocate renunciation as also by those, who champion the standpoint of bhoga or acceptance. But the solution of the problem and the solution is no less than achievement of a perfect balance and equipoise—in the two standpoints, is very different. Those who advocate renunciation, hold that it is only possible if the atman by self-discipline, becomes nigrasasila, or does not gather the visaya; in other words, if the āharana-silata of the citta be held in suspense, then the visaya-srota is thrown back to its own direction, and cannot find any entrance through the indriyas. This is renunciation proper.

The visayas on being refused an entrance, return. The Vyasa-bhasya also supports this position. It writes,

"vairagyena visaya-srota khilee-kriyate". But this vairagya cannot be of a permanent nature. It is because even when visayas turn back, there is an anuraga or attraction of the visaya (rasa-varjam) in the citta. This stream goes on even when there has been a suspension of taking-in, or aharana, by practice of vairagya and self-control.

This line of thought advocates not merely the suspension of the stream of visaya, but also the stream of the aharana of the citta. The stream of visaya is suspended ; the aharana of the citta is held in abeyance—but for the complete elimination and control of the latent desires, there must be an awareness of Truth itself. The Gita writes, "Raso-pyasya param dristva nivartate". The suddhi par excellence of the citta, according to this standpoint is the destruction of these latent desires or seeds.

This is very different from the standpoint of the Alamkarikas. They do not stand for renunciation, but for perfect enjoyment. They are not for stamping out the seeds of latent desires, but are for nursing them, fostering them, and using them for very much the same end. They do not want the soul to be denuded of everything. They, on the other hand, want it to receive everything. For in the ultimate analysis, there is not much to choose between being sunya and being purna.

The Alamkarikas were not afraid of the āharana-silatā of the citta, or pravritti-silatā of the visayas, or even of vasana-pravritti. They welcomed all these with open hands. But these became with them instruments for rising to a higher truth, a deeper realisation. Their analysis of Rasa began with aharana or vibhava (vide Ch. II). But the vibhavas would be all meaningless, if there be not the sthayi-bhavas (vide Chs. VI and XI), springing out of vasanas. Instead of being afraid of the āharana-silatā of the citta, and the vasana pravritti, they showed the way how by a happy blending of the two, between latent and freshly awakened sthayi-bhavas, it was possible to rise above both, into the illumined world of sattva. (See Ch. XI).

III

Another question wherein the present work claims distinction, is that there has been here for the first time

a systematic attempt to find out the background of the concept of Rasa. There is here for instance, a thorough-going analysis of the sources of Bharata's Rasa-speculations (vide Ch. VI). It has been proved by overwhelming evidence that Bharata's Rasa speculations were deeply indebted to Patanjali-Caraka. Bharata's encyclopaedic work has been held to be a rude beginning by the majority of Indian and foreign scholars (vide Introduction, *passim*). But it has been proved here beyond all controversy that Bharata was standing not at the beginning of a tradition, as the father of Indian Poetics, but was rather summing up a tradition, which had been developing for a long time in Patanjala, Mahayana, Hinayana and Abhidhamma analyses. It should be noted further that a very similar position is held in Chinese Taoism. (Vide Science and Civilisation in China—J. Needham. vol. II. p. 466-67).

It has been possible for the present writer to find out the sources of Bharata, because he is firmly convinced that ancient thought, whether in India, Egypt or Greece, is dominated and held together by certain leading ideas. One such idea in the ancient world, is the concept of purification. Bharata's Rasa speculations are dominated by this idea, just as a large body of Indian philosophic thought is dominated by it. This is the concept of visuddha-sattva (vide Chs. IV and V). This is present in Caraka-Patanjala and in Bharata, as also in the later speculations of Ramanuja, Madhva and Nimbarka. The excellence of Rasa enjoyment will be adequately understood against the background of this concept of visuddha-sattva (vide Chs. I, VI, XI).

Closely associated with this standpoint is the larger question which has been discussed in Ch. I. this thesis claims originality and distinction, because it has asked the question, "What is Rasa"? and attempted an integrated answer based on Bharata and the main thought-patterns of his age. One of the main purposes of this thesis is to elucidate the Rasa tattva. It has discussed the historical background of the concept of Rasa. It has not neglected the tattvic aspect of Rasa (vide Chs. I, IV, V). It must have been noticed that these are new and original approaches to the doctrine of Rasa, and if thoroughly pursued, will open up virgin fields of investigations, which still remain unexplored.

The trend of argument of the whole thesis is to find out further the essence of aesthetic enjoyment. The present

writer has for the first time again, emphatically shown how at the core of all aesthetic enjoyment, there lies a unique balance and equipoise. The study of Rasa in recent times has tended towards scrappiness, and has become frankly descriptive, without any awareness of the central question, lying at the root of all aesthetic enjoyment. The present writer holds that the central question of Rasa realisation is very much the same as the concept of Sama in the Bhagavad-Gita, the equalisation of prana and apana and achievement of visuva in the Tantras, the balancing of the Sun and the Moon in the Hathayoga, the mingling of prajna and upaya in Buddhism, and the unique combination of the male and female elements in oneself in Tantric Buddhism (vide Ch. X). It is what the Taoists meant by the opposition between "Yin and Yang and the Tai Chi. "For the latter is the invisible Tao (within all forms), while the former is the visible instrument (composing all forms). Thus there is clearly (what we might call) a 'horizontal opposition' " (vide Science and Civilisation in China. vol. II. p. 466—J. Needham). At the moment of this unique combination of the sun and the moon, the prana and the apana, the prajna and the upaya, there is simultaneously the awareness of a deeper harmony underlying the universe, a truth which permeates everything, a universal principle, which is not restricted in time and place. It is firmly stated on ample evidence, that the ideal of writers on Rasa in India, was aimed at this.

IV

There is little chance of the present work coming in conflict with other works on Rasa. It is because the outlook of the present writer and the standpoint of the present thesis are entirely different from the views expressed in the works of Dr. S. N. Das Gupta, Mm. P. V. Kane, Dr. S. K. De, or Dr. V. Raghavan. While it has been felt over and over again that their works, inspite of their intrinsic merits, suffer from being exclusive of the main trends of the times of Bharata, the present writer has sought to read the Rasa speculations against the wider background of the age of Patanjala-Caraka (vide Ch. VI). The present writer has devoted himself in particular to the study of Rasa-tattva (vide Chs. I, IV, V) and to the analysis of the nature of aesthetic enjoyment. In all

these fields, the present work supplements the work of the eminent scholars already mentioned, and fills important gaps in their studies. This writer humbly puts forward his studies in the hope that these will clarify many vexed questions, and help scholars better understand Bharata through substantially increased knowledge of his predecessors (vide Chs. VI, VII, VIII) and contemporary patterns of thought (vide Chs. I, II, IV, V) and also have a fuller understanding of the essence of aesthetic enjoyment (vide Chs. IX, X XI).

APPENDIX I

In discussing Bharata's indebtedness to Caraka-Patanjali, it is important to establish the priority of Caraka-Samhita to Bharata's Natya-sastra. Bharata himself acknowledges his debt to Atharva-veda (vide Ch. VI); and Ayurveda has always been considered as an upanga of Atharva-veda. It should be noted that the accepted dates of Caraka-Samhita (not to speak of Agnivesa Samhita) and Bharata's Natya-sastra make it highly probable that the writer of Natya-sastra was deeply indebted to Caraka-Patanjali. It has already been noted in Introduction, Sec. II, how both Caraka-Patanjali and Bharata belong to the same period of philosophic integration, a period dominated by the concept of *visuddhi*.

The discussion in Chapters I, IV, V, VI, VII, and VIII must have clearly pointed out how Bharata is indebted to Patanjali Yoga-sutra and Caraka-Samhita on the speculative as also on the experimental side (vide Ch. I). The commonly accepted date of Patanjali precedes Bharata's Natya-sastra by more than three hundred years.

Prof. Woods on insufficient evidence, wants to assign the date of the Yoga-sutra between 300 and 500 A.D.: but Dr. S. N. Das Gupta in his "History of Indian Philosophy" (Cambridge) Vol. I. p. 233-7 rejects the views of Prof. Woods. On p. 237, Dr. Das Gupta writes; "the Yoga-sutras proper (first three chapters) were composed at a time when the later forms of Buddhism had not developed, and when the quarrels between the Hindus and the Buddhists and Jains had not reached such a stage that they would not like to borrow from one another. As this can only be held true of earlier Buddhism, I am disposed to think that the date of the first three chapters of the Yoga-sutras must be placed about the second century B.C. Since there is no evidence which can stand in the way of identifying the grammarian Patanjali with the Yoga writer, I believe we may take them as being identical".

Sir S. Radhakrishnan in his "Indian Philosophy" Vol. II (1948), p. 341, points out that "Patanjali's Yoga-sutra is assigned to the second century B.C., though some are of opinion that it is so late as the fourth-century A.D." He further notes that "Patanjali, the grammarian, is assigned to the middle of the second century B.C., though his identity with the author of the Yoga-sutra is not proved."

It has been noticed further (vide Ch. VI) that orthodox Indian opinion identifies this Patanjali with the one, who revised the Agnivesa-Samhita, now commonly known as Caraka-Samhita. Mahamahopadhyaya Gananath Sen in his Introduction to Pratyaksha-shariram (Calcutta 1940) cites ancient Indian authority in support of the view that Patanjali of Yoga-sutra is identical with Caraka, as also with Patanjali of the Mahabhasya. Dr. Das Gupta in his "History of Indian Philosophy" Vol. I again, does not substantially differ from this standpoint. The striking parallelism between concepts in Caraka-samhita and the Yoga-sutra, the use of similar terminology further point towards this direction.

Indian scholars ascribe to Caraka-samhita a very high antiquity. It should be remembered that the Caraka-samhita is a revised version of Agnivesa-tantra. The editors of Caraka-samhita, published from Jamnagar (1949) by "taking into view the internal and external evidences, supported by historical consistence" are for "placing Atreya in a period not deflecting much on either side of the 8th century B.C., but certainly not later than 7th century B.C." (Vol. I. p. 64). Speaking of Agnivesa, the editors write, "He must have flourished before Panini, as we find references to Taxilla in Panini, while Taxilla is conspicuous by its absence in Agnivesa-samhita. No author of the versatility of Agnivesa could afford to neglect mentioning Taxilla, if it were a flourishing centre of medical learning in his time" (Ibid. Vol. I. p. 76). The learned editors quote substantial evidences in support of the high antiquity of Agnivesa-tantra.

The editors say further in p. 90 that they are "by no means convinced of M. Levi's theory about the date of Caraka. If we are to go by name alone, we can claim a still higher antiquity to our author. The appellation of Caraka occurs in Vedic literature, as a patronymic; in short, Panini felt it necessary to compose a special sutra for deriving the "Carakas", i.e. the followers of Caraka. Then again, Patanjali, who is now generally admitted to have lived in the second century B.C., is known to have written a commentary on the medical work of Caraka, thus further proving the antiquity of our author, and both Cakrapani and Bhoja agree in alluding him as the redactor of Caraka."

Judging from internal evidences, the editors hold (Ibid. Vol. I. p. 81-2), "The popular religion still retained the devotion to Vedic gods and rites and the Atharva Vedic rituals, e.g. Santipaustika, Bali, Mangala and Homa are prescribed in the Caraka-samhita as aids to somatic medicine. All these circumstances point persuasively to a time when there was a ferment and upsurge of ancient Vedic thought and ritual and when India was the meeting ground of the world's peoples and their thought. It is to such a period, that we are inclined to hold Caraka, the redactor, belongs, i.e., about the second century B.C."

It should be noted further, as pointed out by the Nepal Rajguru Pandit Hemaraja Sarma in his preface to Kasyapa Samhita (Kashi Sanskrit Series, 154), the non-mention of the names of the days of the week is a significant factor for assigning an ancient date to Caraka. This is in conformity with the views of Mahamahopadhyaya Gananath Sen, Dr. S. N. Das Gupta, and Sir P. C. Roy.

Mahamahopadhyaya P. V. Kane in his History of Sanskrit Poetics (1951), p. 39, discusses the probable date of Bharata's Natya-sastra. "Various dates have been assigned to the Natya-sastra. Mm. Haraprasad Sastri assigned it to the 2nd century before Christ (J.A.S.B. for 1913, p. 307). Prof. Levi, in a brilliant article translated in the Indian Antiquary Vol. 33 p. 163, relying upon the use of such words as swamin, sugrihitnaman and bhadramukha in the works on Natya-sastra as terms of address, tried to establish that the Natya-sastra of Bharata was composed about the times of the Indo-Scythian Ksatrapas, some of whom like Nahapana and Castana are styled swamin and bhadra mukha

in their inscriptions." Mm. P. V. Kane deprecates such a theory, which holds that the Sanskrit theatre came into existence at the Court of the Ksatrapas (History of Sanskrit Poetics, p. 39). He holds on the other hand, that the probable date of Bharata's Natya-sastra to be round about 300 A.D. (Indian Antiquary, Vol. 46 (1917), pp. 171-183). Prof. Keith in History of Sanskrit Drama, p. 13 holds that "we cannot with any assurance place it before the 3rd century A.D." More recently, Mr. Manomohon Ghosh in Department of Letters, Calcutta University, Vol. 25, Art. 4, pp. 1-54, dealt exhaustively with the question of the date of Natya-sastra from several points of view such as the linguistic data (Sanskrit, Prakrits in Ch. 18 and the Dhruvas in Ch. 32), the treatment of metres, the mention of only four figures of speech, the mythology, the geographical data, and came to the conclusion (p. 52) that the date of the Natya-sastra must be placed between 100 B.C. to 200 A.D. Mm. P. V. Kane agrees on the whole, with the position held by Mr. Ghosh.

Mm. P. V. Kane discusses how the upper limit of the Natya-sastra cannot be fixed with any certainty. He notes how the Natya-sastra mentions Viswa-Karma on architecture and house-building (II. 2 and II. 12), a Purana (XIV. 46), Purvacaryas (XV. 22 on Sabda-laksana) Kama-sutra (XXIV. 142) and Kama-tantra (XXIV. 213 and elsewhere), Brihaspati (XXXIV. 79 on artha-sastra), Narada (XXXII. 1 on dhruva and XXXII. 484 on gandharbas), Tandu (IV. 17 on anga-haras), Pasupata (XIII. 85), Sabara, Abhira and Dravida (XVIII. 36) and Sakra (XVIII. 40). But all these details cannot lead to any certain inference about the date of the Natya-sastra. They, however, make it probable that the present Natya-sastra is not much older than the beginning of the Christian era" (History of Sanskrit Poetics 1951, pp 39-42). The present dissertation being on the background of the concept of Rasa, it is not necessary here to enter into an analysis of the lower limit of the Natya-sastra.

Dr. S. N. Das Gupta in "History of Sanskrit Literature, Classical Period" (Calcutta University) Vol. I. Introduction, p. cxv, writes, "The Natya-sastra had been written probably in the 2nd century A.D." In p. 522, Dr. Das Gupta again discusses the date of Natya-sastra. Dr. Das Gupta writes, "Macdonell assigns it to the 6th Century A.D., and Mm. Haraprasad Sastri to the 2nd century B.C., and Levi to the Ksatrapa period. The fact that Kalidasa in his Vikramarvasi refers to Bharata as a muni, only shows that he was much earlier than Kalidasa. This would place the lower limit to the 3rd or 4th century B.C. From the reference in Kalidasa, we are compelled to say that Dr. De's view that the lower limit of Bharata's Natya-sastra in the 8th century A.D., seems quite untenable. In any case, there is but little evidence that the present Natya sastra was written earlier than the commencement of the Christian era". In p. 524, Dr. Das Gupta again writes, ". . . This work could not have been at least in the present form earlier than the 1st or 2nd century A.D.". He further quotes the opinions of different European and Indian scholars about the probable date of the Natya-sastra. In a foot-note on p. 524, he writes, "Regnaud and Oldenberg fix the date of Natya-sastra in the 1st century of the Christian era. Pischel, however, regarded this to be a work of the 6th or 7th cen-

tury A.D. Dr. R. Bhandarkar thinks that the present Natya-sastra is based on an earlier work. Speaking of the Chapter on Music, he says that it belongs to the 4th century A.D., or it may even be later. Mm. Sastri regarded it to be a work of the 7th century A.D., and Jacobi places it in the 3rd century A.D." All these evidences emphasize the position held by Dr. Das Gupta as also by Mm. P. V. Kane, that the present Natya-sastra is not much older than the commencement of the Christian era.

What seems to be clear from the foregoing discussion is that Patanjali-Caraka (2nd century B.C.) precedes Bharata (1st or 2nd century A.D.) by at least three hundred years. What is even more important to remember is that both belong to the same period of philosophic integration, a period dominated by the concept of visuddhi (vide Introduction. Sec. II). It was thus natural for Bharata to draw upon Patanjali-Caraka, whose philosophical concepts dominated the age.

APPENDIX II

Scholars who may still find it difficult to accept the contention that the concept of mental *rasa* is deeply indebted to bodily or physiological *rasa*, may be referred to Aristotle's *Poetics*, 1453a. In this passage, Aristotle speaks of *Katharsis* of pity and fear in Tragedy in connection with the nature of aesthetic pleasure. A great historic discussion has centred round the phrase. No passage, probably, in ancient literature has been so frequently handled by commentators, critics and poets, by men who know Greek, and by men who know no Greek. A tradition almost unbroken through centuries found in it a reference to a moral effect which tragedy produces through the "purification of the passions" (vide Chs. IV, V, IX and X). What the precise effect is, and what are the passions on which tragedy works, was very variously interpreted. Corneille, Racine, Lessing, each offered different solutions, but all agreed in assuming the purely ethical intention of the drama. In 1857, Jacob Bernays reopened the whole question and gave a new direction to the argument.

Bernays maintained that *Katharsis* is a medical metaphor, "purgation", and denotes a pathological effect on the soul, analogous to the effect of medicine on the body. The thought, as he interpreted it, may be expressed thus. Tragedy excites the emotions of pity and fear—kindred emotions that are in the breasts of all men—and by the act of excitation affords a pleasurable relief. The feelings called forth by the tragic spectacle are not indeed permanently removed, but are quieted for the time, so that the system can fall back upon its normal course.

In his *Zwei Aristotelische Theorie des Drama* (1857), p 10-13 Bernays writes that the pathological interpretation of the doctrine of *Katharsis* is decidedly the best, and at the same time, the earliest. In p. 13, Bernays refers to the two-fold sense in which the term, *katharsis* has been used, purgation or pathological sense which he accepts, and religious lustration, which he rejects. In pages 14-15, Bernays says that Aristotle was the son of a medical practitioner, and himself practised medicine. He further points out that Aristotle uses medical analogy in his *Organon*, and other important treatises. Bernays holds that *Katharsis* in the *Poetics* is thus clearly taken over from medicine. Some important conclusions about the fundamental similarity of Greek and Indian aesthetics follow, once this pathological background of the Aristotelian doctrine is accepted (vide *A Brief Introduction to a Comparative Study of Greek and Indian Poetics and Aesthetics*—Sen Calcutta. 1954).

Ingram Bywater, the great Aristotelian scholar of the nineteenth century, in an article in the *Journal of Philology* (XXXVII. p. 267) has shown that the pathological interpretation of *Katharsis* was not unknown in Italy in the sixteenth and seventeenth centuries. It is in reality much older; all the essential points in fact, are to be found in Tyrwhitt's note on the present passage. There are certain emotions, Aristotle tells us, which arise in some degree in every man's soul, and in a disquieting degree in certain of us, e.g. pity and fear. Enthusiasm

is one of these disturbing emotions. Experience, however, shows that the enthusiastic music (that of the hymns of Olympus, for instance) has a salutary effect on those subject to accesses of enthusiasm, restoring them to a normal condition of calm and peace, just as though they had undergone a cure or Katharsis, at the hands of a physician. The same sort of treatment ($=\pi\alpha\sigma\chi\epsilon\iota\nu$) is required by other emotional natures also, e.g., by those liable to accesses of pity and fear, and by the rest of mankind likewise, in so far as they have a share in these feelings; all want a certain Katharsis, a pleasurable relief ($=\kappa\upsilon\phi\iota\zeta\epsilon\sigma\theta\alpha\iota$) from emotion. The term in fact is a metaphor from medicine, as Aristotle intimates by making it a synonym for $\iota\alpha\tau\rho\epsilon\iota\alpha$ in a context too which presents a whole series of words which either have, or may have, a medical meaning ($\pi\alpha\theta\omicron\varsigma$, $\pi\alpha\sigma\chi\epsilon\iota\nu$, $\iota\sigma\chi\upsilon\rho\omega\varsigma$, $\kappa\iota\eta\tau\iota\varsigma$, $\kappa\alpha\tau\omicron\kappa\omega\chi\iota\mu\omicron\iota$, $\kappa\upsilon\phi\iota\zeta\epsilon\sigma\theta\alpha\iota$, $\kappa\alpha\theta\alpha\rho\tau\iota\kappa\alpha$). In Greek physiology, and pathology, Katharsis is a very general term for a physical clearance or discharge, the removal by art or an effort of nature of some bodily product (some $\pi\epsilon\rho\iota\tau\tau\omicron\mu\alpha$ as Aristotle would call it), which if allowed to remain, would cause discomfort or harm. The Katharsis of the soul as described in the Politics is a similar process in reference to certain emotion ($=\pi\alpha\theta\eta$)—the tacit assumption being apparently that the emotions in question are analogous to those peccant humours in the body which, according to the ancient humoral theory of medicine, have to be expelled from the system by the appropriate Katharsis. With some adaptation of the statements and hints in Politics 8.7, as thus interpreted, it is not difficult to recover the outlines at any rate of the Aristotelian theory of the Kathartic effect of Tragedy. Pity and Fear are elements in human nature, and in some men, they are present in a disquieting degree ($=\iota\sigma\chi\upsilon\rho\omega\varsigma$) (Compare bhava in Chs. II and XI). With these latter, the tragic excitement is a necessity ($=\alpha\nu\alpha\gamma\kappa\alpha\iota\omicron\nu$ $\pi\alpha\sigma\chi\epsilon\iota\nu$); but it is also in a certain sense, good for all. It serves as a sort of medicine, producing a Katharsis to lighten and relieve the soul of the accumulated emotion within it; and as the relief is wanted, there is always a harmless pleasure attending the process of relief.

It is clear that the aesthetic speculations of both the Hindus and the Greeks are deeply indebted to medicine. It should be noted further that while the background of Greek aesthetics in Greek medicine has not yet been forgotten, it has been completely ignored in India for a little over a thousand years. The re-affirmation of this background of the concept of Rasa is one main objective of this thesis on Rasa. It has already been pointed out in the Introduction, how in the ancient world, mind had not yet been divorced from body. The linking up of body, mind and over-mind (vide Preface) follows as an inevitable corollary to the standpoint, which looks at physiology, aesthetics and philosophy as parts of an integrated body of thought (vide Introduction), not yet isolated from one another.

APPENDIX III

A literal translation of Sanskrit and Pali passages, quoted in the text, is here included for the convenience of readers, without any Sanskrit and Pali. Standard English translations of Bharata's *The Nāṭya-Sāstra* by M. Ghosh (*Royal Asiatic Society of Bengal, Calcutta, 1950*), *Caraka-Saṁhita* (*Sree Gulabkunverba Ayurvedic Society, Jamnagar, India, 1949*), *Susruta-Saṁhita* by Kaviraja Kunja Lal Bhīṣagratna (*Calcutta, 1907*), *Yoga-sūtra* of Patañjali by Woods (*Harvard Oriental Series, Vol. 17, Ed. by Lanman*), the *Bhagavad-Gītā* by Edgerton (*Harvard Oriental Series, Vol. 38, Ed. by Lanman*), and *The Upanishads* by Roer, have been used. Acknowledgement is hereby made to all these publishers for permission to use these volumes.

(1) Numbness of feet is soon removed by pedal inunction. Comeliness, strength, firmness of legs and brightness of eyes are achieved.

(2) One who has his head well oiled daily, does not get head-ache, baldness and gray hair, nor does his hair fall off.

(3) Viṣṇu is the god of the Erotic, Pramathā of the Comic, Rudra of the Furious, Yama of the Pathetic, Śiva (Mahakālā) of the Odious, Yama (Kālā) of the Terrible, Indra of the Heroic, and Brahman of the Marvellous Sentiments.

(4) Bāhni, Brahman, Sarasvatī, Sarva, Viṣṇu and Gaṇeśa of a thousand rays (of great eminence) are the six presiding deities of the six respective Swaras (notes).

(5) In the heart, the ten great-rooted arteries, bearing great fruits are well-embedded. The great (= Mahat) and the Cardia (= Artha) are the two equivalent terms by which the heart is spoken of by the learned.

(6) In the heart are set, as spokes in the nave of the wheel, the ten great arteries, the vital breaths, prāṇa and apāṇa, the mind, the intellect, consciousness and the great proto-elements. In the head are set, as rays in the sun, the sense organs and the channels, carrying the sensory and vital impulses.

(7) The seats of Prāṇa-vāyu are the head, chest, throat, tongue, mouth and nose; salivation, sternutation, eructation, respiration, deglutition and similar other processes are its functions.

(8) Its seats are the chest and the throat; it supports intellect, the heart, the senses and the mind; it controls salivation, sternutation, eructation and respiration and in-take of food.

(9) Vāyu is life and vitality; vāyu is the supporter of all embodied beings; vāyu is the whole universe; and vāyu is the Lord of all. Thus is Vāyu praised.

(10) How does food, when once taken in, get digested in the stomach? How does it reach the stage of rasa, and how is it again

transformed into blood? How is it changed into flesh and into fat, nerves and bones and muscles? How are bodies of embodied beings made possible? How is the growth of the growing assured; or how is strength augmented to? How is waste material got rid of; and how all such things are done separately? How is *vayu* inhaled and breathed out again?

(11) From the essential fluid of food are produced the body nutrient fluid, blood, flesh, fat, bone, marrow, semen and the vital essence, the material of the five sensory organs, known as the essence of the body-elements, as also such parts as body-joints, ligaments.

(12) By what marks is the Universal Spirit known, which is omniscient, which transcends everything, which is freed from all attachments, which is one and tranquil?

(13) Man is said to be the sum of the six elements, namely ether and four other proto-elements, the sixth being the element of consciousness. By some, the conscious element alone is said to constitute Man. Again, in consequence of the elemental modifications, man is said to be composed of twenty-four elements, viz. the mind, the ten organs, the five sense-objects, and the eight-fold prakṛiti.

(14) A person's perception is qualified by the particular sense-organ, through whose agency that perception is born. And a perception born of the mind is styled a mental conception. The perceptions are said to be many in consequence of the diversity of the results, senses and the sense-objects... That is transcendental, which upholds this union of the understanding, senses, mind and the sense-objects. This conglomeration of the twenty-four elements is known by the sign of Puruṣa.

(15) The mind is unconscious but active. The impeller, however, is the self, of which, when yoked to the mind, all activity is predicated.

(16) A wise (actor) should represent sound, touch, form, taste and smell by the sense-organs concerned, and by gestures delineating their objects, These are the gestures, which arise from the activities of the five sense-organs, such as skin, eyes, nose, tongue and ears. When an object of a sense-organ is contemplated in mind, it gets represented (outwardly). A person out of his mind, cannot know the object of senses, which come through five sources In case of a favourable sound, form, touch, smell or taste, one should show a happy face (be pleased) by concentrating the senses in mind.

(17) The soul, which is linked with a mind, charged with desire and hatred, is known as that of one, who is Sumanassa (sensitive man). This position is similar to the one, held by Kapila and Vindya-vasin; Iswarkṛiṣṇa and others mean by 'manas' 'buddhi' or intelligence.

(18) Mind, reason of all sorts of intellect, is situated in the hrdaya. Mind is the only cause of all actions.

(19) The sense-organs, when led by the mind, are capable of contacting the sense-object.

(20) The spirit with its attributes, the mind and the mental concepts, are all dependent on the heart.

(21) Mind, along with the organs of senses, originates from the hrdaya of living beings.

(22) The various kinds of wholesome nourishment taken by man, viz. edibles, drinks, electuaries and masticables, on being well-digested, replenish the body elements. It is by being nourished with corresponding elements that the body-elements are able to maintain the body in the normal condition.

(23) Neither out of greed nor out of ignorance should one resort to dietary. Only after careful investigation should one eat what is wholesome; for the body is verily the product of the food one eats.

(24) The body is the product of food, the disease is born of food; the distinction of happiness and sorrow results from the distinction of wholesome and unwholesome diet.

(25) In this manner, this body is the result of nourishment ingested in the four-fold manner—eaten, drunk, licked-up and masticated; and similarly the diseases that afflict this body are equally the result of food taken in.

(26) When for some reason, the body-elements belonging to the essential category have suffered decrease or increase, then the essential nutrient fluid by undergoing the required increase or decrease as the result of the food ingested, restores the balance of this group of elements.

(27) It is the very elements, whose wholesome combination, gives rise to the well-being of man that bring about, in their unwholesome combination, various kinds of diseases.

(28) O Agnivesa, know that class of foods, which helps the harmonised body-elements to retain their state of equilibrium, and the discordant body-elements to gain equilibrium, as the wholesome one.

(29) Diseases are the results of food taken in.

(30) The body is the result of food assimilated.

(31) Concentration not conscious of objects caused by worldly (means) is the one of which the *discarnate* attain, and to which those (whose bodies) are resolved into primary-matter attain.

(32) The sense-organs, when led by the mind, are capable of contacting the sense-objects.

(33) In the weaker order of creation, conception resulted from speech. Creatures could get whatever they wanted by *mere speech*. This survives even to-day, so that a conch-shell conceives by trumpeting. Conversing even for a short time with the beloved brings great pleasure and delight.

(34) Rice of the Sali variety, grounded barley, pounded wheat, juice of different varieties of grain and kidney-beans, white and with-

out husks, cucumbers and bread-fruits, fresh berries, sliced cucumbers, plantains and hairy berries (constitute ideal diet). The Yogin (ascetic) should take all these, when lightly cooked, and made palatable and nutritious to his heart's content. Such food is known as heavenly (best) diet.

(35) The experts hold that the articles of food and drink, which are of pleasing colour, smell, taste and touch, when taken systematically, constitute the life of living beings. This view is the result of practical observation. It invigorates the mind. If used as directed, it promotes the proper distribution of body-elements, vitality, complexion and the acuity of the sense-organs; the contrary conduct would lead to unwholesome results.

(36) "For mind, my child, comes of earth (food), breath of water, speech of fire." "Please, Sir, inform me still more", said the son. "Be it so, my child", the father replied. "Thus, (by food digested etc.) my son, know this off-shoot (the body) to be brought forth, for this (body) could not be without a root (cause)."

(37) It looks upon that other as essentially dear, and the dear as that another; it is invested with divine glory. Such a soul is known as Vaisvanara.

(38) The earth (food) when eaten, becomes three-fold; its grossest portion becomes faeces, its middle portion flesh, its subtlest portion mind. (6.5.1). Fire (i.e. in oil, butter, etc.) when eaten becomes threefold; its grossest portion becomes bone, its middle portion marrow, its subtlest portion speech. (6.5.3). "For truly, my child, mind comes of earth, breath of water, speech of fire." "Please, sir, inform me still more", said the son, "Be it so, my child", the father replied (6.5.4).

(39) It produces corpulence, softness, lethargy, hypersomnia, inappetence, weakness of the gastric fire, hypertrophy of the tissues in the mouth and throat, dyspnea, cough, intestinal torpor, swelling of the throat, and similar other diseases, born of Kapha.

(40) It should be represented on the stage by means of serenity of eyes, and the face, sweet and smiling words, satisfaction and delight, and graceful movements of the limbs.

(41) The Erotic sentiment in separation should be represented on the stage by consequents, such as indifference, languor, fear, jealousy, fatigue, anxiety, yearning, drowsiness, sleep, dreaming, awakening, illness, insanity, epilepsy, inactivity (fainting), death and other conditions.

(42) Their smile should be distinguished by blooming eyes, face and cheeks, and in it the teeth should be slightly visible.

(43) The acid taste adds to the dish, stimulates the digestive fire, builds up the body and invigorates it, enlightens the mind, stabilises the sense functions, promotes the strength and regulates the movement of Vata. It invigorates the heart, causes salivation.

(44) It sets the teeth on edge, provokes thirst, causes flinching of eyes, horripilation, dissolves Kapha, vitiates the blood, causes

the sloughing of the flesh, and renders the body flabby.

(45) The laughter on occasions, not suitable to it, the laughter with tears in one's eyes, or with the shoulder and the head, violently shaking, is called the vulgar laughter (*apahasita*). The excessive laughter (*atihāsita*) is that in which the eyes are expanded and tearful, sound is loud and excessive, and the sides are covered by hands.

(46) This is to be represented on the stage by means of consequences such as, shedding tears, lamentation, dryness of the mouth, change of colour, drooping limbs, being out of breath, loss of memory and the like.

(47) It provokes the pitta, increases the blood, provokes thirst, causes fainting and great heat, disruption, corrosion of the flesh, aggravates the symptoms of toxicosis, breaks open swellings, dislodges the teeth, destroys manhood, impairs the functions of sense-organs.

(48) It cures unctuousness, perspiration, softening, and eliminative of excretory matter; gives relish to food, cures pruritus, allays the excessive growth of granulations; if used excessively; it destroys manhood.

(49) The pungent taste purifies the mouth, stimulates the gastric fire, dessicates the food, sharpens the sense-organs, causes the nose to run and the eyes to water, sharpens the sense-organs.

(50) Also on account of having the qualities of fire in preponderance, it generates various kinds of vata, disorders in the legs, arms, sides and back, attended with giddiness, burning, pricking and stabbing pains.

(51) (A Kasaya, astringent taste may bring on) Wry-neck (*manyastambha*), throbbing or quivering and tingling sensations in the body, with contraction of the limbs and convulsion etc.

(52) It dries up the mouth, afflicts the heart, distends the stomach.

(53) Terror is characterised by looseness of the limbs, the mouth and the eyes, paralysis of the thighs, looking around with uneasiness, dryness of the drooping mouth, palpitation of the heart and horripilation This terrible sentiment should be always represented by tremor of the hands and the feet, paralysis, shaking of the body, palpitation of the heart, dryness of the lips, the mouth, the palate and the throat.

(54) And which having gained, other gain, he counts none higher than it;

In which established, by no misery. However grievous, is he moved.

(55) Yes, it is said that as taste (*rasa*) results from a combination of various spices, vegetables and other articles, and as six tastes (*rasa*) are produced by articles, such as raw sugar, or spices or vegetables, so the Dominant states (*sthayi-bhavas*), when they come

together with various other states (bhava) attain the quality of the sentiment (become sentiment).

(56) The Erotic sentiment arises in connection with favourable seasons, garlands, ornaments, enjoyment of the company of beloved ones, music and poetry, and going to the garden and roaming there.

(57) This is created by Determinants, such as showing unseemly dress, ornaments, impudence, greediness, quarrel, defective limbs, use of irrelevant words, mentioning of different faults, and similar other things.

(58) From the essential fluid of food are produced and fed the body, nutrient fluid, blood, flesh, fat, bone, marrow, semen and the vital essence, the material of the five sensory organs, known as the essence of the body elements.

(59) For vitality (life) is dependent on one's nourishment, and the exercise is dependent on vitality. Hence one should be careful about one's nourishment. When the body is not cleansed, and one is very tired, hungry, thirsty, has drunk too much (water), eaten too much, one should not take exercise.

(60) One should perform exercise (in the Angaharas and Caris) on the floor, as well as (high up) in the air, and should have beforehand one's body massaged with the (seasamum) oil or barley gruel. The floor is the proper place (lit. mother) for exercise. Hence, one should resort to the floor, and stretching oneself over it, should take exercise.

(61) There is no remedy more beneficial than the administration of oil, particularly in afflictions of vata. Oil by its unctuous quality, counteracts the dryness, by its heaviness counteracts the lightness and by its heat the quality of coldness due to vata, and thus quickly imparts clarity of mind, virility, strength, colour, and the increase of the gastric fire.

(62) By filling the ears daily with oil, there will be no ear-disease of the vata type, no stiffness of the neck or jaws, nor hardness of hearing nor deafness The vata is the predominant element in the sense of touch; and the sense of touch resides in the skin. Inunction is the greatest dermic tonic; therefore a person ought to practice it daily

(63) Prastara-sweda—hot bed sudation, nadi-sweda—steam-kettle sudation; pariseka-sweda—affusion sudation; jentaka-sweda—sudatorium sudation; asma-sweda—stone-bed sudation; kanti-sweda—cabin sudation; bhu-sweda—ground-bed sudation; kumbhi-sweda—pitcher-bed sudation; kupa-sweda—pit sudation; holaka-sweda—under-bed sudation.

(64) Thus snuff and purgatives are to be prescribed for strength and wholesomeness.

(65) It should be treated by such measures as oleation, sudation, corrective and unctuous enemata, sternutation, diet, inunction.

rub, affusion and other similar measures with due consideration to dose and time.

(66) Then in the evening or on the following day after he has bathed in genially warm water, he should be given first the tepid and thin gruel of well-cooked, old and red sali rice, the supernatant part being taken first, with due consideration of the strength of (his) digestive fire. The same course should be repeated at the second and third meal-time. While at the fourth meal-time, he should be given the well-cooked thick gruel. . . . At the tenth meal-time, he should be given rice without too thick meat-juice of quail, partridge, water and salt, to be washed down with warm water.

(67) Wholesome food, mutton juice and diet are to be taken. For vitality is dependent on one's nourishment, and exercise is dependent on vitality.

(68) If there be a simple provocation of vata without any kind of occlusion, it should be treated at first with oral administration of unctuous preparations, such as ghee, fat, oil, and marrow. The person when overstrained by the oleation therapy, should be comforted by rest for a while, and should again be oleated with milk or thin gruels and meat-juices of domestic, wet-land, and aquatic animals, mixed with unctuous articles or with milk pudding mixed with acid and salt articles, and then given unctuous enemata, nasal medicaments. When he is well oleated, he should be subjected to sudation therapy, and should be given sudation treatment, after he has been well inuncted with the kettle-sudation and mixed steam kettle-sudation, and such other varieties of sudations.

(69) The patient who is debilitated and as a consequence, in whom purgation is contra-indicated, should be given evacuative enema, followed by a diet consisting of, or mixed with, the drugs of the digestive group. Sudation and oleation procedures, repeated again, are beneficial. All diseases due to vata provocations are always to be treated with sweet, acid, saltish and unctuous articles of diet, nasal errhines and inhalations.

(70) The complex of causes with reference to disease—psychic and somatic—is either erroneous, absence or excessive interaction of time, mind, senses and sense objects.

(71) Though single, a thing may have many appellations, owing to its diverse actions. Thus a man is able to perform various actions. He is given that particular appellation which is characteristic of the actions, which he does either as an agent or instrument or doer.

(72) It is not exclusively by virtue of their qualities, that substances are active. Whatever, therefore, substances do, whether by virtue of their nature as substances, or by virtue of their qualities, or by virtue of both their substantive and qualitative natures, in any given time, at any given place, having been administered in a given mode, with a given result in view—all that is their action.

(73) That which is the substratum of action and qualities and

co-existent cause is substance. Quality is co-existent and inactive cause.

(74) Likewise, the subtle direct experience, when directed to its supporting (object), is a reflection upon an object, which is either the unresoluble-primary-matter (a-linga) or the resolvable matter (linga) or the five tan-matras, which are the subtle elements, the causes of the coarse (elements).

(75) Among these (mutations), a substance conforms itself to quiescent, and uprisen and indeterminable external aspects.

(76) What then, is tan-matra, so frequently referred to? Cognition of similar qualities and non-cognition of dissimilar ones, as tan-matra of touch is softness and hardness, or tan-matra of vision is whiteness and blackness, or tan-matra of taste is sweetness and acidity, or tan-matra of smell different kinds of scents. So the universal element in such and such like qualities, not yet individualised, is known as the tan-matra or avisesa.

(77) That which is the substratum of action and qualities and co-existent cause is substance.

(78) The egotistic principle is there in tangibility, visibility, in the principles of taste and scent. The egotistic principle claims to be the master, to be the rich, to be Lord itself.

(79) From self-consciousness proceeds egotistic principle. Out of this, through ignorance, every thing else.

(80) Samanya—universality; upadana—constituent element; visesa—particularity.

(81) Sa-jatiya—homogenous.

(82) vi-jatiya—heterogenous.

(83) Swa-gata—centred in itself.

(84) nir-visayaka—centred in absolute void.

(85) upadhi—attribute.

(86) The Infinite (bhuman) is bliss. There is no bliss in anything finite. Infinity only is bliss.

(87) Sthiti-pradhana—dominance of the stabilising principle.

(88) asmita-pradhana—dominance of the egotistic principle.

(89) pravritti-pradhana—dominance of the activating principle.

(90) jiva—animality; siva—godliness, unsubstantiality.

(91) At that time, the Energy of Intellect is grounded in its own self, as (it is) when in the state of Isolation. But when the mind-stuff is in its emergent state (the Energy of Intellect), although really the same (does) not (seem) so In the emergent state (of the subliminal impressions), the self has fluctuations, which are not distinguished from fluctuations of the mind-stuff.

(92) Pre-established harmony.

(93) These aspects (gunas) with conformations (anupatin), according to various disparate and comparate powers,—with their presence manifested at the time when they become dominant,—with their existence, *although subordinate to the dominant (aspects) yet from their functional-activity (vyapara) inferred as included in the dominant (these are denoted by the word, primary cause).*

(94) "Nothing can come out of nothing, as a man with a horn". "Emergence follows a strict law of procedure"; "There is a possibility of something everywhere and at all time"; "the manifestation of the possible out of mere potentiality."

(95) The elements and the organs as its essence—this is the object of sight.

(96) The (outer) forms (when developed to) a high degree oppose each other; but the generic forms cooperate with (these when developed to) a high degree.

(97) It is the tendency (of the hindrances) which remain merely potential in the mind towards the condition of seed

(98) His attribute is a sattva of a perfect quality.

(99) *Whatever assumes either a concrete or a subtle form, is known in this world as the constituent element of that particular form. Pots, which inhere in the universal character of earth, are known as transformations of earth as such.*

(100) The assemblage and decay of Rasas are governed by time.

(101) The order (of the development of the mutations) is not transgressed.

(102) (These six unparticularised forms) experience the limits of development.

(103) And people do not call them, the tongues, the eyes, the ears, the minds, but the breaths (prana, the senses). For breaths are all these.

(104) The predicate-relation (vikalpa) is without any (corresponding perceptible) object and follows as a result of perceptions or of words.

(105) (Concentration not conscious of objects) caused by worldly (means) is the one to which the disincarnate attain and to which those (whose bodies) are resolved into primary-matter attain.

(106) It is caused by the concentrated mind. The temperament is accomplished by the concentration of the mind. It may be said that in theatrical practice, situations of helplessness and misery should be so purely in accord with the temperament behind them, that they may appear to be realistic.

(107) Out of the unmanifest, man rises to the manifest stage

and again sinks into the unmanifest. Passion and delusion having taken possession of him, man revolves from birth to death like a wheel.

(108) The mind is unconscious but active. The impeller, however, is the Self, of which, when yoked to the mind, all activity is predicated. Because the self is the conscious element, therefore, it is called the agent or doer; while the mind, though actually performing, is not called the doer, because it is devoid of consciousness.

(109) When the purity of the sattva and of the self are equal (there is) Isolation.

(110) When the Sattva of the thinking substance is freed from the defilement of the rajas and tamas, and when it has no task other than the presented-idea of the difference (of the sattva) from the self, and when the seeds of the hindrances within itself have been burned, then the sattva enters into a state of purity equal to that of the self. When this is so (tada), purity is the cessation of the experience which is falsely attributed to the Self. In this state (of purity), Isolation follows.

(111) These eight are said to be the sovereign powers of the yogis. All this accrues from the concentration of the pure mind. The final liberation without a return is said to be the dissolution of all ties, resulting from the cessation of passion and delusion, and the wearing away of powerful past actions.

(112) By these purifying means, the impure mind is cleansed, just as a looking-glass is cleansed by being rubbed with such things as oil, cloth and brush. The purified mind, thereafter, shines like the sun's orb that has come out of an eclipse, water-vapour, dust-cloud, smoke-cloud or fog. That mind, stabilised in the self, shines like the pure, steady and luminous flame of a lamp kept in a closed lantern. That pure, true, understanding, which accrues to the man of purified intellect, breaks down the exceedingly strong citadel of the darkness of the great illusion.

(113) This playfulness (lila) manifests itself in the forms of different rasas and bhavas. It is mugdha-lila as well as vidagdha-lila. It is the playfulness of the supreme lord, by which He looks at His dearest wife.

(114) "Pleased with supplications"; "goddess, quickly pleased"; "Embodiment of forbearance, forgiveness personified, emblem of grace, and unique."

(115) Compatibility with himself, incompatibility with himself.

(116) Sa-lokya—Residence in the same heaven; sa-meepya—nearness to the deity; sa-rupya—having the same form as the deity; sa-yulya—Intimate union; absorption into the deity.

(117) The manifestation as the result of guna, is known as its sakti, or evolutionary power.

(118) To the left of the Lord shines his consort, equally endowed with all fortunes. She is always surrounded by thousands of female

attendants. Let us remember the goddess, who showers all such gifts to us.

(119) *Pratibhaga-nimitta*—bright, purified image. (120) *Sthana-middha*—inertia of intellect.

(121) *Vicara*—judgment into the precise nature of things; *Vicikitsa*—doubt, hesitation.

(122) *Aparna*—unalloyed, tranquil state of mind.

(123) Thus, for instance, when he is linked to that very pure type of mind that he possessed in the previous existence, then he can recall the past incarnation as well. Hence, memory follows the spirit, because it remains linked to the same mind; it is in consequence of this that a particular person is said to be a "jatismara".

(124) Keen on self-purification, eager in the performance of duties when the disturbing elements disappear, one reaches the ultimate end of beings.

(125) So how is it that the purusa, different from the sensation of touch, is invested with that quality, as a result of disturbance? Invested with qualities, the senses are stimulated to do different things. Such subjective manifestations as "I do", "I wake" are the results of such disturbances.

(126) How are action and agent related? The agent is known as one who does, enjoys, suffers and senses; the principle of "I" is distinct and separates the action is its opposite, in the form of accomplished result, to be enjoyed, and perceived, belonging to the other order. These two are referred to here.

(127) All knowledge and all activity, centred in Him, are manifested even when He goes on delighting in Himself. The refined Sakti in her three-fold nature, lies in a deep embrace. This is of the nature of Cit, full of infinite bliss, undifferentiated from the Begetter.

(128) There is no Siva without Sakti; or no Sakti without Siva. Siva can bring into existence different entities by His just wishing it (sakti). The true Saiva never accepts the differentiation of Sakti and its possessor. There can be no unique, single presence of Sakti, which means an empty nothing.

(129) There is always the identification of Sakti and its possessor, as there is between the Supreme Lord and His supreme power, like the relation between the substance and its informing qualities. It is just like the flame, which can never be without its combustibility, though at the beginning it may exist only in its cognisable, existent form. Present in the form of Sakti, it is undifferentiated from the Lord, and as such, is Siva's essential form. Such is the profession of faith of a true Salvite.

(130) Sakti performs all the material needs of Siva. Bodiless Siva, being of the nature of pure consciousness, must have Sakti for His Body.

(131) A lamp is known by its light; the sun is known by its rays; so also Sakti manifests all that is in Siva.

(132) This wide universe is the reflected image in the heart of the Lord. In that transparent mirror, this is the imperfect projection, due to the grace of no other.

(133) Sakti is victorious; it is She who delights Siva. She bears the seeds of all future generations. She is the mirror of Siva, His objective form.

(134) It manifests itself; this manifestation of all the world as a stage by the soul is due to the playful instinct, and each soul is to play its appropriate part; the inmost soul (the inner being) is of a pulsating nature, now expanding, now contracting, being essentially of the nature of void, or of a creative energy, living in the inmost temple of the body, different from the fleshly human nature. It is of an accomplished, perfected nature, manifesting the entire universe through a natural process of its own evolution.

(135) The perfectly quiescent energy, which stays and holds and makes possible all the efforts; which is essentially introvert, and when contemplated with, gives infinite delight to the heart, being the bright and ever-flowing cause of the expansive nature of the universe, gets immersed in the nectar sea of parā, and becomes absorbed in itself with the contraction and purification of body and limbs.

(136) Parā sakti (divine energy) is extremely subtle, all-pervasive, pure and holy; she is the mother of the plexus of energy (sakti-cakra), and is of the nature of bliss itself.

(137) The sakti, known as Samabaya, differentiates and identifies; she is favoured by the Lord, as can be seen from earlier literature.

(138) For Brahman is flawless and indifferent.

(139) What is done in the previous life is called past action and what is being done is present action. When they are unequal, they cause the emergence of disease, and when they are equal, they cause the alleviation of disease. He who is given to wholesome food and conduct, who has discernment and detachment from sense pleasures, who is charitable, impartial, truthful and forgiving, and who follows the precepts of the sages, lives free from disease.

(140) Volitional transgression, unwholesome sense-contacts and thirdly seasonal variation are the causes of disease. Right knowledge, wholesome sense-contacts and normality of season are the remedies.

(141) The concentration of the pure mind, the true and absolute understanding, and the good—all this has been taught by the great sage.

(142) It is misuse to look at objects that are either too close or too remote, awe-striking, terrible, prodigious, hateful, frightful, monstrous or alarming.

(143) It is misuse to smell odours that are putrid, hateful, unclean, putrifying, poisonous, cadaverous.

(144) Thus these three, i.e. non-homologatory contact of senses and their objects, volitional transgression and change, each sub-divided again into three, constitute the cause of disease. Right co-ordination, on the other hand, is the cause of well-being.

(145) It is natural for some minds to have the essence of aesthetic sense. Being without rajas or tamas, it always becomes of the nature of suddha-sattva. Being differentiated from the vibhavas, it is referred to as permanent (sthayi). It enters (is transformed into) aesthetic conscience, in a different way.

(146) Acting is derived from a different source. This is derived from Rg-veda. There being a dominance of vocal intonations in it, recitations from drama, occupy a prominent place in it. Vocal intonations in recitations, having first been achieved, music is taken over from the sama-veda. In the Atharva-veda, propitiatory rites and remedies of diseases are observed. Different religious observances for the maintenance of loyal subjects and defeating and killing the enemies are necessary. Some of these might be physically represented and others shown off the stage. Actions, which carefully achieve these manifestations of the actor, are made possible through acting, because of the presence of sattva.

(147) It is the means of getting a son, in whom these qualities are based. The best means of stimulating one's manhood is an exhilarating sexual partner in the wife. When the desired sense-objects yield great pleasure even if singly experienced by the senses, then what need be said of the person of the woman in whom the delectable objects of all the senses are found established together. Such combination of the delectable objects of all the senses is found only in the person of the woman and nowhere else. Indeed it is the object that is found in the person of the woman that evokes our pleasure greatly. Hence, it is that man's pleasure is mainly in the woman and that in her is the source of progeny. In her also are righteousness, wealth, auspiciousness and the two worlds—this and the other.

(148) Then the powerful Lord Brahman, created from his mind nymphs, who were skilful in embellishing the drama, and gave them over to me in the performance. Their names are Manjukesī, Sukesī, Mīsrakesī, Sulocana, Saudamini, Devadatta, Devasena, Manorama, Sudatī, Sundari, Vidagdha, Sumata, Santatī, Sunanda, Sumukhi, Magadhi, Arjuni, Saratā, Keratā, Dhritī, Nanda, Supuskala, and Kalabha.

(149) Just as rice becomes palatable through the addition of soups and spices, so also permanent moods (sthayī-bhavas) are known to be transferred into aesthetic states.

(150) Just as by many articles of various kinds of auxiliary, cooked food (vynjana) is brought forth, so the (aesthetic) states along with different kinds of Histrionic Representation will cause the sentiments to originate. There can be no sentiment prior to (lit. without) the states, and no states without the sentiments (following it), and during the Histrionic Representation, they are produced from their mutual relation.

(151) As soups and drinks are prepared in cooking through the addition of different ingredients and spices, so also (permanent) moods are transformed into aesthetic experience through stage representation. So held Vasuki, that aesthetic experience results from permanent moods.

(152) Vasuki had given an exposition of the origin of Rasa, long ago. This is being re-affirmed in a different treatise, newly conceived and planned.

(153) It is said that, as taste (rasa) results from a combination of various spices, vegetables and other articles, and as six tastes (rasas) are produced by articles, such as raw sugar, or spices or vegetables, so the Dominant States (sthayi-bhavas) attain the quality of the sentiment (aesthetic mood) It is said that just as well-disposed persons, while eating food, cooked with many kinds of spices, enjoy (asvadayanti) its tastes (rasa) and attain pleasure and satisfaction, so the cultured people taste the Dominant States (sthayi-bhavas), while they see them represented by an expression of the various emotional States and Words, Gestures and the Temperament, and derive pleasure and satisfaction.

(154) The extra-ordinary, uncommon aesthetic State is the result of bringing into the assimilation different things, as much as in cooking As the different ingredients like treacles, fermented drinks (make up the taste), so also dominant emotions, like madhura, fed on by the transient moods, and different tunes and melodies are coloured and become relishable.

(155) Strength is kept active by the (inner) gastric fire, which imbues the entire body, wherein the metabolic processes of all the body-elements are constantly going on like the process of time, and the circulation of the body-elements and the body-channels is unimpeded.

(156) The (emotional) states are so called by experts in drama, for they cause to originate (bhavayanti) the sentiments in connection with various modes of dramatic representation Just as a combination of spices and vegetables imparts good taste to the food cooked, so the states and the sentiments cause one another to originate (bhavayanti).

(157) Let us salute the great lord of the Serpents, who for the removal of the impurities of mind, speech and body wrote the Mahabhasya and revised the text of Caraka-Samhita.

(158) I salute with folded palms, the best of all sages, Patanjali, who with meditations (yoga) removed the impurities of mind, with grammar the impurities of speech, and with the science of medicine the impurities of body.

(159) Patanjali is the formulator of the science of linguistics; he is the expositor of the great treatise on medicine, known as Raja Mriganka. He worked for the removal of the defilements of speech, mind and body. He, the king of the hooded serpent, supported this; the speech of this great fighter-king shines out brilliantly.

(160) *Passion is that which dwells upon pleasure. That greed (or) thirst (or) desire, on the part of one acquainted with pleasure, or for the means of attaining it, is passion (II. 7). Aversion is that which dwells upon pain. That repulsion (or) wrath (or) anger, on the part of one acquainted with pain, ensuing upon a recollection of pain, for either the pain or for the means of attaining it, is aversion (II. 8).*

(161) *In the example of soups and drinks, a few, being of the nature of vasana, manifest themselves as sthayi-bhava, accompanied with accessory moods. (Vol. I. p. 274). Because of the universal nature of aesthetic experience, for the proper development of aesthetic enjoyment, the coloration of the eternal psychical world of all responsive minds must be assured (Vol. I. p. 281). In its (Vasana's) absence, all else become absolutely useless; aesthetic concentration is possible only in creatures, endowed with latent desires or vasanas.*

(162) *There cannot be any one, whose mind is completely without latent desires (vasanas). The permanent soul-states are the underlying, unifying thread, and others are of a transient nature Concentration in all living things, is the result of this deep absorption in latent desires (vasanas).*

(163) *The histrionic representation with an exuberant Temperament (sattvatrikta) is superior, the one with the level temperament (samāsattva) is middling, and that with no exercise of Temperament is inferior.*

(164) *A particular type of body goes with a particular type of mind; and conversely a particular type of mind with a particular type of body.*

(165) *It moves through the chest and the throat; it sustains intellect, heart, the senses and the mind; it (controls) spitting, spasm and vomiting, and helps in breathing-in. The seat of Udana vayu is the chest and it courses through the nostrils, the navel and the throat. It makes possible speech and controls the complexion and endows (us) with memory. Vyana vayu is situated outside, and spread over the entire body and controls movement and the eye-sight, by dilating the eye-lids in a moment by the help of the nerves. Almost all activities within the human system are controlled by Samana vayu, which always courses near about the stomach. The Apana vayu which moves through the lower limbs, takes in food, digests it, gets it evacuated, and chews it. The seat of Apana is the lower limbs, the buttock, the lower belly, the fatty chest of the body.*

(166) *The seats of prana-vayu are the head, chest, throat, tongue, mouth and nose; salivation, sternutation, eructation, respiration, deglutition and similar other processes are its functions.*

(167) *The seats of udana-vayu are the umbilicus, the chest and the throat. Speech, endeavour, enthusiasm, vitality, complexion and such other things are its functions.*

(168) *The three nerves are like a net, spread over at the back of the eye-sockets; these are known as ida, pingala, and susumna.*

The heart is situated in the central nerve, in between the two other nerves, and is affected simultaneously by the two different winds. Memory and recollections are made possible through the winds, located in their particular places. Speech and consciousness are the results of these winds (nerves through which the winds move).

(169) It becomes stretched and reddened and there occurs pain in the joints. If the vata located in the blood gets provoked, there occur acute pain, burning, discoloration, emaciation, anorexia, rashes on the body and spasticity of limbs after meals. If the vata located in the flesh and fat gets provoked, there occurs heaviness of the body . . . It will cause spasticity of the neck. It is called Antarayama (emprosthomous condition) The upper and lower part of the neck becomes flexed and very stiff, the teeth becomes clinched; there is salivation, contraction of the back muscles and spasm of the muscles of the head; pendiculation and lock-jaw; these are the symptoms of Antarayama.

(170) An over-indulgence in grief, excessive sexual intercourse, inordinate physical exercise, observance of a regimen of diet and conduct in a particular season of the year, which is improper to it, use of articles of food, which are not congenial to one's own temperament, and an improper or baseful use of such oleaginous substances, are the factors, which vitiate in common the blood and (pittam) of a man.

(171) The physician should not administer sudation to people, suffering from thirst, hunger, anger, grief and jaundice, and to those who suffer from abdominal diseases, helcostis.

(172) By swimming, wayfaring, exercise and other excessive activity, by the loss of body-elements, by excessive emaciation due to worry, grief and disease, by habitual use of uncomfortable beds and seats, by anger, day-sleep, fear, suppression of the natural urges, chyme-disorder, trauma and abstention from beds, by injury to vital parts, by riding on or falling off an elephant, camel, horse or other swift-running animal or conveyance, vata gets aggravated.

(173) On observing excessive perspiration, horripilation, dermic morbidity and numbness of limbs, it should be diagnosed as Prana covered by Vyana. The treatment in this is purgation combined with unctuous articles.

(174) In condition of occlusion of Vyana by Udana, there occur rigidity, dullness of gastric fire, anhidrosis, loss of movement and absence of winking. There the treatment is wholesome, measured and light diet.

(175) In condition of occlusion of the Samana by pitta, there occur hyperhidrosis, thirst, burning, fainting, anorexia and loss of body heat.

(176) The vayu, known as the vyana courses (acts) through the whole organism, and its functions consist in sending the lymph, chyle, etc all through the body and in helping the outflow of blood (asrik) and perspiration. Five kinds of muscular movements are ascribed to

the action of the vyana vayu, a deranged condition of which is generally attended with diseases, affecting the whole organism.

(177) The disease generally commences with shivering, horripilation, cloudiness of vision, uncoursing of the bodily vayu and anaesthesia, a pricking pain in the affected locality.

(178) The channels conveying the sweat, get vitiated by over-exercise, by excessive exposure to heat, by indiscriminate indulgence in cold and heat and from anger, grief and fear.

(179) (The symptoms of vata-diseases are) depression, yearning, flexion of the body, tremors, exhaustion, giddiness, delirium, insomnia, horripilation and setting the teeth on edge; and craving for hot things.

(180) (The following are the symptoms of fever), viz. dysgensia, heaviness of limbs, inappetence, agitation of the eyes, lachrymation, hyper-somnia, seediness, setting the teeth on edge, etc.

(181) The vata is the upholder of both, structure and function (in the body) ... the controller and the conductor of the mind; the inspirator of all the senses; ... the origin of all excitement and animation.

(182) The symptoms of diseases due to vata are listlessness, depression, yawning, shaking and tremor, exhaustion, miscalculation, rambling talk, keeping awake, shivering of the body, setting the teeth on edge, and love of hot things and such like others.

(183) A case of Arditam, appearing in an extremely enfeebled or emaciated patient, or exhibiting such symptoms as a winkless vision, inarticulate speech, which hardly seems to come out of the throat, excessive palsy of the face, as well as the one of more than three years' standing, should be deemed as incurable.

(184) He, whose legs tremble before starting for a walk and who afterwards manages to go on limping, is called a kalaya khanja, one in whom the bone-joints have become loose.

(185) In the skin (lymph, chyle), it produces a discoloring of the complexion, parchedness, and twitching in the skin, and causes a complete local anaesthesia, giving rise to a tingling, piercing pain in the skin, which spontaneously bursts, or becomes marked with cracks and fissures.

(186) In the incubative stage of the disease, the legs perspire and become cold and flabby, or (on the contrary), the local perspiration is stopped and the legs become hot and dry. Moreover, a pricking pain is experienced in the affected parts, which are marked by complete anaesthesia, heaviness or heat, and discoloring of the skin.

(187) (Various kinds of blood-born diseases are gulma, mouth disease (upakusa), acute spreading affections, hemothermia, sleepiness, abscess, hematuria, memorrhagia, rheumatic condition, discoloration, arthenia of the digestive fire, excessive thirst, heaviness of limbs, burning, prostration, anorexia and headache.

(188) That is the sattvic manner of drinking, when it is drunk after adorning oneself with fragrant flower-garlands and to the accompaniment of song, where the wine has been properly prepared and pure, and taken along with delicious and clean foods and drinks, to the accompaniment of delightful conversation, which is taken in happy mood, which is attended with a healthy sense of exaltation and which increases cheerfulness and love, which has a happy termination and which does not lead to the extreme stage of intoxication.

(189) In certain others, bodily transformations (in acting) should be carefully practised; (the bodily transformations being the proof of it), it is held in the world of drama, that which can be accomplished through efforts, is only because of the uniqueness of *sattvika-bhavas*. It seems to be wrongly held that aesthetic enjoyment becomes possible, without the excipients, feelings and consequents. For songs and gestures and different forms of acting, are a mere help, and aesthetic enjoyment could not be assured by them alone. Physical manifestations correspond to the emotional pattern; the body, being the abode of life, shares in its different modifications. This has been discussed in detail in the chapters on *bhava* and *rasa*.

(190) (*Vayu* is) the controller of death, the ruler of the underworld, the controller, the lord of creatures, the undivided one, the universal artificer, the omniform, the omnipervading, the disposer of all processes, the ultimate constituent of all existence, the omnipresent, the immanent, the outstripper of all the worlds; *Vata* alone is God.

(191) When however, the *Vata* becomes deranged in the body, it afflicts the organism with diverse kinds of disorders and impairs all the senses.

(192) The works of *Vata* are setting the fire ablaze, the governance of the procession and orbits of the sun, the moon, the constellations and planetary systems: formation of the clouds, the release of the (atmospheric) water, the propulsion of the streams, the fertilisation of seeds, the growth of crops, and all process of evolution that are normal.

(193) The dispenser of happiness and misery, death and the ruler of the underworld, the lord of creatures, the undivided one, the omniform, the omnipervading, the disposer of all processes, the ultimate constituent of all existence, the omnipresent, the immanent, the outstripper of all the worlds; *Vata* alone is God.

(194) The characteristics of aesthetic enjoyment are an expansiveness, a tendency to manifestations, accompanied with the emergence of *sattva*, delight in giving form and expression to one's inmost experience, of the nature of joy, resting in oneself, and non-differentiated from the enjoyment of Bliss itself. This is the very essence of aesthetic enjoyment.

(195) Contentment (*dhr̥iti*) arising from spiritual knowledge, purity, wealth and power, is always to be represented on the stage by an absence of fear, sorrow and sadness. When one enjoys objects such as (sweet) sound, touch, taste, form and smell, and is not sorry over their non-attainment, one is said to have contentment.

(196) Assurance (mati) is caused by Determinants, such as thinking about the meaning of many sastras and considering the pros and cons of things.

(197) Regarding the three types of diseases, they are endogenous, exogenous and psychic. Among these, the endogenous disease is that arising from the discordance of the bodily humours, and the exogenous from spirit-possession, poisonous winds, fire, injuries, etc.; while the psychic disorders arise from the gain or loss of undesirable or desirable things.

(198) Diseases are enumerated in their natural order. These are self-generated, or due to some adventitious cause, or due to an unbalance of the mind. Self-generated diseases originate from an unbalance of the body. Diseases of the body are due to an unbalance of vata, pitta and kapha; fever is a result of this unbalance. Adventitious diseases are due to ghosts and spirits. Possessions might be due to different kinds of ghosts; poisons may be of a mobile or immobile nature. Climate may be beneficial, as in the case of sea-breeze, or harmful as in the case of polluted air. Fire may be of earthly origin. Wounds may be of sharp instruments or of sticks or due to physical assault.

(199) The causes of exogenous diseases are injury caused by nail, bite, fall, black-magic, curse, possession of evil spirit, blow, piercing, binding, ligaturing, compression by cord, fire, weapon, lightning, seizure, and similar other causes; and the causes of endogenous diseases are the discordances of vata, pitta and kapha.

(200) Weariness in man is caused by travelling (or long way) and exercising (the limbs).

(201) Agitation is caused by Determinants such as portents, wind or rains, (outbreak) of fire, running about of elephants, stroke of adversity and the like. In this connection, portents include (a stroke of) lightning, and (falling) of meteors or shooting stars, eclipse of the sun and the moon, and appearance of comets. It is to be represented on the stage by looseness of all limbs, sadness, distraction of the mind, loss of facial colour, surprise and the like.

(202) This type may be divided into two main sub-divisions, according as the disease is due to such acts of God, as when a man is struck with lightning, etc., or to the malignant influences of demons and monsters, and these may be further grouped under two main sub-heads, according as the disease assumes a contagious character (epidemic), or is purely accidental.

(203) (Popular rising is to be represented by) taking up weapons and armour, mounting elephants and horses and chariots, striking and the like.

(204) By excessive starvation, swimming, wayfaring, exercise and other excessive activity, by the loss of body-elements, by excessive emaciation due to worry, grief and disease, by fear and suppression of the natural urges, chyme-disorder, by trauma and abstention from food, by injury to vital parts by riding on or falling off an elephant,

camel, horse or other swift-running animal or conveyance, by these factors, the vata is aggravated, and fills up the vacuities in the body-passages, and produces various kinds of disorders, which affect the whole body, or which get localised in a single region.

(205) Death due to (an attack of) ferocious animals, elephant, horse or falling from chariots and mounts, wound by weapons should be represented by absence of any further movement of the body.

(206) Fright is caused by Determinants, such as flash of lightning, a meteor, thunder, earthquake, clouds, crying or howling of big animals and the like.

(207) Distraction (moha) is caused by Determinants, such as accidental injury, adversity, sickness, fear, agitation, remembering past enmity and the like. It is to be represented by want of movement, (excessive) movement of (a particular) limb.

(208) Epilepsy (apasmara) is caused by Determinants, such as being possessed by a god, a Naga, a Yakas, a Raksasa, a Pisaca and the like and a memory of such things, eating food left after somebody's partaking of it, staying in a deserted house, non-observation of proper time (in taking food, in sleeping etc.), derangement of humours (dhatu) and the like.

(209) May the slovenly shag-haired goddess, Putana, who is dressed in dirty clothes, and who loves to haunt lonely dwellings, preserve the child. May the fierce-looking, frightful goddess, who is as black as a dark rain-cloud, who loves to haunt lonely and dilapidated human dwellings, and when body gives off filthy odours, protect the child from all evils.

(210) Looseness of the limbs, disturbed sleep, whether by day or at night, loose stools, emission of a crow-like smell from the body, vomiting, appearance of goose-flesh on the skin, and thirst, are the specific symptoms of an attack of the child by the Putana-Graha. Dislike for the breast-milk as well as an attack of dysentery (Atisara), cough, hic-cough, vomiting, fever, discolouring of the complexion, and swelling in the skin as well as an inclination to lie always on the face, are the symptoms which are exhibited in case of an attack by the Andha-putana-Graha. Constant and frightened starting up, excessive shivering, comatose sleep, constant diarrheic stools and bloody smells of the limbs, are the symptoms of an attack by Sita Putana.

(211) Falling down suddenly on the ground, trembling, foaming in the mouth, and rising up while senseless, are conditions during Epilepsy.

(212) (The causes are) piercing, binding, ligaturing, compression by cord etc.

(213) By a diet that is dry, cold, scanty and light, by sexual excess, excessive working and wrongful treatment, by excessive starvation, swimming, wayfaring, exercise and other excessive activity.

(214) Weakness (*glani*) proceeds from Determinants, such as vomiting, purgation, sickness, penance, austerities, fasting, mental worry, too much drinking, sexual indulgence, too much exercise, travelling a long way, hunger, thirst, sleeplessness and the like.

(215) In a condition, where pitta and kapha are decreased, the increased vata, by compressing the vital centres, destroys consciousness or convulses the whole body.

(216) A man with apprehension (*sanka*) has a dark face, a thick and protruding tongue, slightly trembling limbs, and he constantly looks sideways.

(217) Ptosis of eye, ptosis of eye-brows.

(218) When however, the vata becomes deranged in the body, it afflicts the organism with diverse kinds of disorders, tending to impair its strength, complexion, well-being and life, gives rise to fear, grief, stupefaction, depression of the spirits and delirium.

(219) Depression (*dainya*) is caused by Determinants, such as poverty, mental agony, and the like. It is to be represented on the stage by Consequents, such as want of self-command, dullness of the body, absent-mindedness, giving up of cleansing (the body) and the like.

(220) Despair arises from nonfulfilment of the work begun, being taken at the time of committing theft, and giving offence to the king and the like.

(221) Fever with a feeling of cold should be represented by consequents, such as shivering, tremor of the entire body, bending (the body), shaking of the jaws, narrowing down the nasal passage, dryness of the mouth, horriplation, lamentation and the like. And that with a feeling of heat is to be represented by throwing out clothes, the hands and the feet, desire (to roll on) the ground, (use of) unguents, desire for coolness, lamentation, crying and the like.

(222) (Symptoms of *vata-jvara* are) difficulty of the movement of jaws; noises in the ears; piercing pain in the temples; astringent taste in the mouth; dysphagia; dryness of mouth, palate and throat; thirst; cardiac spasm; dry vomit; dry cough; suppression of sneezing and eructations; aversion of taste; depression, yawning, flexion of the body, tremors, exhaustion, giddiness, delirium, insomnia, horriplation and setting the teeth on edge, craving for hot things.

(223) And that with a feeling of heat is to be represented by throwing out clothes, the hands and the feet, desire (to roll on) the ground, (use of) unguents, desire for coolness, lamentation, crying and the like.

(224) (The symptoms of *pitta-jvara* are) bilious vomiting, diarrhoea; aversion to food; asthenia, depression of spirits; delirium and eruptions of red spots on the body; green or yellow tinge of nails, eyes, face, urine, faeces and skin; acute hyper-pyrexia; excessive burning; craving for cold things.

(225) The fever-patient afflicted with a sensation of burning, should lie down at east, in a specially constructed water-cooled chamber, or an apartment cooled by frequent spraying of ice-cold water, on the petals of cold, blue and red lotuses, blue water-lilies or plaintain leaves or clean silken raiment, constantly sprinkled with cold sandal-water.

(226) (The symptoms are) restlessness of the eyes, noises in the ears, hurried respiration, dribbling of the mouth constant horripilation.

(227) The other types of sickness are to be represented on the stage by Consequents, such as narrowing down the mouth, dullness of the body, (deep) breathing, making (peculiar) sounds, crying, tremor and the like.

(228) Insanity occurs owing to death of beloved persons, loss of wealth, accidental hurt, wind (vata), biles (pitta), phlegm (kapha), and derangement of the mind in various ways.

(229) The vata becomes provoked by excessive indulgence in dry, light and cold articles, by overuse of emesis, purgation, enemata and errhines and by excessive exercise, by suppression of natural urges, fasting, trauma, sexual indulgence, anxiety, grief, depletion of blood, waking and faulty posturing.

(230) It is to be represented on the stage by laughing, weeping, crying, talking, lying down, sitting, running, dancing, singing, and reciting (something) without any reason, smearing (the body) with ashes and dust, taking grass, remains of a flower-offering (nirmalya), soiled clothes, rags, potsherd, earthen tray as decorations (of the body), many other senseless acts and imitation of others.

(231) The vata getting severely provoked by indulgence in dry or cold diet, or by excess of purificatory procedure or atrophy of body-element or by fasting and vitiating the brain, which is already overcome with worry etc., soon impairs the understanding and memory as well. The following are the symptoms of insanity arising from provoked vata: laughing, smiling, dancing, singing, speaking, bodily movements and weeping, all of which are out of place; hardness, leanness and dusky-red coloration of the skin and the disease in its anabatic phase at the close of digestion of food.

(232) Intolerance, turbulence, nudity, intimidation, running about, heated condition, anger, craving for shady places and cooling foods and drinks and icteric tinge of the body, are the symptoms of insanity due to pitta.

(233) Smearing (the body) with ashes and dust, taking grass, remains of a flower-offering (nirmalya), soiled cloth, rags, potsherd, earthen tray as decoration.

(234) Possession by the gods, sages, gandharva, pisaca, yaksha, rakshas and manes, and the failure in the proper discharge of observances and vows in this life or the previous one—these are the cause of the insanity of the exogenous type.

(235) One who is fond of dancing, singing, music, recitation, gossip, food, drinks, baths, garlands, incense and unguents, is to be known as insane due to the possession by the yakshas.

(236) One who shows a love for sitting on dung-heaps, slag-heaps, road-ways, rag-heaps, haystacks, stones and wood-heaps, who has a voice that is broken and dry, is to be known as insane due to possession by the pisachas.

(237) One who is passionately fond of musical instruments, played by mouth, dance, singing, food, drinks, baths, garlands incense and unguents; who loves the wearing of red-coloured garments, sacrifices, jesting, gossip and questioning and whose body-odour is pleasant, is to be known as insane due to possession by the gandharvas.

(238) A person, under the influence of a Gandharva Graha moves about happily along lovely river-banks, or in the lovely forest. Always cleanly in body and acts, he shows fondness for songs, flowers and sweet scents, laughs merrily, and croons sweet songs and dances.

(239) One who is fond of dancing, song, music, praise, and is well-versed in poetry, anecdotes, history and legends, is constantly addicted to the pleasures of fragrant unguents, garlands, ointments, fine raiments, women and recreation, and is free from envy, is to be known as belonging to the Gandharva type.

(240) One who takes moderate food, loves sweet scent, and is enjoyed in vocal and instrumental music, is known to possess the nature of a goddess.

(241) (The symptoms of vata-disorder are) tremors, pendiculation, hiccup, asthenia, hyperphasia, dryness, harshness, dusky-red appearance, insomnia, mental restlessness.

(242) O Maruta, you know the might of all the creatures and are the life of all the world.

(243) The pitta, lodged in the head, being much vitiated by the use of pungent and acid articles, salt, alkali, wine and by anger, heat and fire, causes disorders of the head. In this condition, there is heat and pain in the head, a desire for cold things, burning sensation in the eyes, and there occur also thirst, giddiness and perspiration.

(244) It is to be represented on the stage by energy, determination, reflection with a downcast face, shaking the head, perspiration and the like.

(245) Indolence, arising from lassitude as well as nature, should be represented on the stage by discontinuance of all activity, except taking food.

(246) Being rooted to one spot, silence, little disposition for movement.....constant somnolence..... these are the symptoms of the kapha type of insanity.

(247) A person, who excessively drinks fresh wine, develops alcoholism, characterised by predominance of kapha. Vomitting, anorexia,

nausea, torpor, rigidity, heaviness and chilliness are to be known as symptoms of alcoholism of the kapha type.

(248) Those who are wearied by the strain of singing, study, drink and society of women, toil, bearing heavy burdens or by way-faring, those who are dyspeptic, those who suffer from wounds or ulcers, those who are emaciated, those who are aged, tender of age or weak, those who suffer from thirst, diarrhoea, colic, dyspnea and hiccup, those who are wasted of body, those who have had a fall or who are injured and insane, and those who are fatigued by travel and long vigils; those who are worn out by anger, grief and fear, and those who are habituated to day-sleep should take to sleeping in the day in all seasons alike.

(249) While intoxicated, some sing, some laugh, some use hot words, while others sleep. Among these, persons of the superior type sleep, those of the middling type laugh and sing, and those of the inferior type, cry or use hot words.

(250) Generally, in the first stage of intoxication, mental faculties get stimulated. In the second stage, the real nature of the man is slightly revealed, and in between the second and the third, it is fully revealed. As rain stimulates the growth of crops and fire reveals the quality of gold, similarly drink produces both these effects, on the minds of men. Just as fire reveals the high, medium and low quality of gold, similarly drink reveals the true quality of the mind concerned.

(251) That is the sattvic manner of drinking, where it is drunk after adorning oneself with fragrant flower-garlands and to the accompaniment of song, where the wine has been properly prepared and pure, and taken along with delicious and clean foods and drinks, which is drunk always to the accompaniment of delightful conversation, which is taken in happy mood, and is attended with a healthy sense of exaltation and which increases cheerfulness and love, which has a happy termination, and which does not lead to the extreme stage of intoxication.

(252) Light intoxication is characterised by smiling face, pleasant feeling, joyful body, slightly faltering words, delicately unsteady movement, and relates to persons of superior types. Medium intoxication is characterised by drunken and rolling eyes, drooping arms or arms restlessly thrown about and irregularly unsteady movement, and relates to persons of the middling type.

(253) The people of sattvic temperament are not immediately subject to the morbid effects of intoxication. Wine cannot quickly impair the quality of a strong mind.

(254) That is the rajasic manner of drinking, which causes speech that is partly gentle and partly rude, partly distinct and partly indistinct and varying every moment in its nature and is incoherent and generally ending in an unhappy condition.

(255) Fitful recollection, fitful forgetfulness, frequent indistinct, thick and laryngeal speech, indiscriminate talk, unsteady movement,

impropriety in sitting, drinking, eating, and conversation—these are to be known as the symptoms of the second stage of alcoholic effects.

(256) Excessive intoxication is characterised by loss of memory, and incapacity to walk due to vomiting, hiccough and cough, and a thick protruding tongue and spitting, and relates to persons of the inferior type.

(257) Severe aches in the entire body, stupefaction, cardiac pain, anorexia, incessant thirst, fever with the characteristics of either cold or heat,..... obstruction in the chest, cough, hiccup, dyspnea, insomnia, tremors all over the body, disease of the ear, eye and mouth, stiffening of the waist, vomiting, diarrhoea, and nausea of vata, pitta or the kapha type, giddiness, delirium and hallucinations of sight.

(258) In the first stage of intoxication, the vital essence is not affected, but the mind becomes stimulated. In the second stage, the vital essence is slightly affected, and in the third stage, it is completely affected.

(259) (Agitation) due to violent winds is to be represented by veiling (the face), rubbing the eyes, collecting (the ends) of clothes (worn), hurried going and the like. (Agitation) due to (heavy) rains is to be represented by lumping together of all the limbs, running, looking for some covered shelter and the like. (That due to an) outbreak of fire is to be represented by eyes, troubled with smoke, narrowing down all the limbs, or shaking them, running with wide steps, flight and the like.

(260) The patient should be diaphorised by making him put on warm clothing or exposing himself to the sun, or by becoming fatigued after a long walk, or by wrestling, or some other physical exercise, load-carrying, etc. or by arousing his anger in a case where the deranged vayu would be found to be surcharged with the deranged fat or kapha.

(261) Exercise, warm rooms, heavy clothing, hunger, excessive drinking, fear, wrath, plasters, war and sun-shine—these ten induce perspiration in a man, without the agency of external heat.

(262) The pitta lodged in the head, being much vitiated by the use of pungent and acid articles, salt, alkali, wine and by anger, heat and fire, causes disorders of the head. In this condition, there is heat and pain in the head, a desire for cold things, burning sensation in the eyes, and there occur also thirst, giddiness and perspiration.

(263) Coryza, diseases of the mouth, nose, eyes and ears, giddiness, facial paralysis, head-tremor, spasm of throat, neck or jaws—these and various others are the diseases, born of morbid vata and other humours and of parasitic infection.

(264) In case of snake-bite or taking poison (there is gradual) development of its symptoms, which are eight in number, viz. thinness of the body, tremor, burning sensation, hiccough, foam from the mouth, breaking of the neck, paralysis and death The first

symptom of the development (of the effect of poison) is thinness of the body, the second tremor, the third a burning sensation, the fourth hiccough, the fifth foaming in the mouth, the sixth breaking of the neck, the seventh paralysis and the eighth death.

(265) The power of the poison will lead to the quivering action of poison is the general weakness of the body, the second tremor, the third a burning sensation, the fourth hiccough, the fifth froth (in the mouth), the sixth breaking of the neck, the seventh paralysis and the eighth death.

(266) Eyes with sunken eye-balls, (depressed) cheeks, lips, belly and shoulder, and feebleness of arms will represent (general) weakness. Tremor (vepathu) should be represented by shaking simultaneously, according to the situation, the head, the hands and the feet, or one of these limbs separately. Burning sensation (daha) should be represented by shaking violently the entire body, scratching the (different) limbs and throwing out the hands and other limbs. Hiccough (hikka) should be represented by repeated blinking of eyes, belching, vomiting, convulsion (aksepa), and uttering of indistinct sounds. Froth (phena) in the mouth should be represented together with belching, vomiting, licking the corners of the mouth, senselessness and lack of movement of the eyes. Breaking of the neck should be represented by the shoulder, touching the cheek and the lowering of the head. Paralysis should be represented by inaction of all the sense-organs. Death (marana), whether it is due to a growth of disease or to snake-bite, should be represented, according to the dramatic convention (natya-dharma) by the closing down of the eyes.

(267) In the first stage of a case of poisoning by a sthavara (vegetable or mineral poison), the tongue becomes dark brown and numbed, and epileptic fits and hard breathing follow in its wake. The second stage is marked by such symptoms as shivering, perspiration, burning sensation, itching and pain in the body; when seated in the Amasaya (stomach), it causes pain in the region of the heart. The third stage is marked by a dryness of the palate and severe (colic) pain in the stomach. The eyes become discoloured, yellow-tinted and swollen. When seated in the Pakvasaya (intestines), it produces hiccough, cough and a sort of pricking pain and rumbling sound in the Antra (intestines). The fourth stage is marked by an extreme heaviness of the head. The fifth stage is marked by salivation, discolouring of the body and a breaking pain in the joints. It is marked also by the aggravation of the Doshas and pain in the Pakvadhana (intestines?). The sixth stage is characterised by loss of consciousness or excessive diarrhoea while the seventh stage is marked by a breaking pain in the back, the shoulders and the waist, and a complete stoppage (of respiration).

(268) In the first stage of poisoning, as a result of vitiation of the body nutrient fluid, there occur, at first, thirst, stupor, setting the teeth on edge, pyalism, vomiting and prostration. In the second stage, when the blood gets vitiated, there occur discoloration, giddiness, tremors, fainting, sternutation, tingling pain in the body and asthma. In the third stage of poisoning, when the flesh gets vitiated, there

will be eruption, pruritus, edema and wheals. In the fourth stage, when there is vitiation of vata, and other humours, there will be burning, vomiting, body-ache and fainting, etc. In the fifth stage, there will be darkness of vision, or vision of various colours. In the sixth stage, there will be hiccup; and in the seventh stage, there will be paralysis of the muscles, supporting the shoulder girdle. In the eighth, there occurs death. These are the eight stages of toxicosis.

(269) A patient, suffering from an attack of fistula in ano, characterised by an emission of flatus (vayu), urine, fecal matter, worms and semen through the ulcerated locality, should be given up as lost..... A patient suffering from abdominal dropsy (ascites), by pain at the sides, aversion to food, oedematous swelling of the limbs, dysentery should be given up as incurable. ... A case of fever in which the patient becomes restless and tosses about in the bed in an unconscious state, and lies extremely prostrate, or is incapable of sitting or holding himself up in any other position is sure to end in death. Similarly, a case of fever attended with hiccup, dyspnoea, thirst, fits of unconsciousness or fainting, and rolling of the eye-balls, proves fatal in a weak and emaciated patient, who is found to breathe hurriedly through the nose.... A fever patient, and specially an old one, extremely enfeebled and emaciated, readily succumbs to an attack of dysentery, in which laboured respiration, colic and thirst supervene. A patient suffering from an attack of Gulma (abdominal gland) and on the verge of death, exhibits such symptoms as laboured and painful respiration, colic pain, unquenchable thirst, aversion to food, loss of consciousness, anaemia, and the sudden obliteration of the granthi (gland).

(270) Death from sickness is to be represented on the stage by consequents, such as looseness of the body, motionlessness of the limbs, closed eyes, hiccup, deep breathing, looking for family members, speaking indistinct words and the like.

(271) The pathological conditions of speech that are like the bleating of a sheep, or low-voiced, choked, indistinct, quivering, painful and like stammer are considered to be abnormal varieties of speech.

(272) What about the bodily changes, which are its results, so that it is said that in the world of acting, that alone exists, which can be shown as completed through great efforts; the uniqueness of sattvika-bhavas as differentiated from vibhava (stimulants), anubhavas (feelings), vyabhi-charibhavas (accessories) must be clearly understood; because without it, aesthetic experience is never made possible. In acting, it is accompanied with music and tunes and different forms of stage representation.

(273) Temperament partakes of the nature of the body, and and feeling (bhava) arises from Temperament.

(274) Women are known to possess the nature of gods, Asuras, Gandharvas, Raksasas, Nagas, birds, Pisacas, Yaksas, tigers, monkeys, elephants, deer, fish, camel, Makara, asses, horses, buffaloes, goats, cows and the like.

(275) Of these two, the body is of four kinds on account of the manner of propagation as shown previously. The mind is of three kinds—pure, passionate and ignorant. The pure mind is considered to be without any taint as it represents the beneficent aspect of the intelligence; the passionate mind is tainted as it represents the violent aspect; the ignorant mind is also tainted on account of its representing the deluded aspect.

(276) A woman, who has delicate limbs, steady and soft looks from the corner of her eyes, is free from disease, has lustre, munificence, truth and simplicity, emits very little sweat, has middling sexual passion, takes moderate food, loves sweet scent, and is engaged in vocal and instrumental music, is known to possess the nature of a goddess.

(277) One, who is pure, devoted to truth, self-controlled, of right discrimination, endowed with knowledge, understanding and power of exposition and reply, possessed of memory, free from desire, anger, greed, conceit, infatuation, envy, dejection and intolerance and equally well-disposed to all creatures, is to be known as being of the Brahmic type.

(278) A woman who is pleased to hear music, and to witness dance, is careful about the cleanliness (of the body), and has soft skin, glossy hairs and charming eyes, is known to possess the nature of a Gandharva

(279) The features of a Gandharva-kaya person are love of garlands and perfumes, fondness of songs and music, and love-making.

(280) A woman who transgresses laws and practises trickery, is confirmed in anger, very cruel, fond of wine and meat, always irascible (in temper), very proud, fickle-minded, very covetous, harsh, fond of quarrel, jealous and inconstant in affection, is said to possess the nature of an Asura.

(281) (a) One who is valiant, despotic, of an envious disposition possessed of authority, given to poses, terrifying, pitiless, and fond of self-adulation, is to be known as representing the Asura type. (b) One who is intolerant, of implacable hate, bides his time and then strikes, is cruel, gluttonous, inordinately fond of flesh-foods, of an excessively somnolent and indolent disposition and envious, should be known as representing the Raksasa type. (c) One who is brave, when excited, touchy, of an indolent disposition, who arouses fear in the beholder and is devoted to food and the pleasures of recreation is to be known as representing the Sarpa type.

(282) A woman, who has the habit of hurting one with nails and teeth, is disposed to anger, jealousy and quarrel, and likes to roam at night, is said to possess the nature of a Raksasa (24. 107). A woman, who has a pointed nose and sharp teeth, slender body, reddish eyes, complexion of a blue lotus, is fond of sleep, very irascible, is said to possess the nature of a Naga (24. 104).

(283) A sarpa-sattva man is irritable, laborious, cowardly, angry, double-dealing, and hasty in eating and sexual intercourse.

(284) One who is of a forbidding disposition, unintellectual, disgusting in his behaviour and dietetic habits, abandoned to sex pleasures, and given to somnolent habits, is to be known as belonging to the animal type. One who is pusillanimous, unintelligent, greedy for food, unstable, of persistent likes and dislikes, of itinerant habits and fond of water, is to be known as belonging to the fish type. One who is lazy, exclusively devoted to the business of eating and devoid of mental faculties, is to be known as belonging to the vegetable type.

(285) The features of a pasava-sattva man are perverseness of intellect, parsimoniousness, frequent sexual dream and incapacity of ascertaining or discerning anything. The features of a matsya-sattva man are unsteadiness, stupidity, cowardice, fond of intermissive quarrel and oppression and longing for water. The features of a vanas-pati-sattva man are fondness of staying at the same place, constant eating and absence of truthfulness, piety, riches and enjoyment.

(286) The sentiment is produced (rasa-nispattih) from a combination (samyoga) of Determinants (vibhavas), Consequents (anubhavas) and Transitory states (vyabhicharibhavas). Is there any (parallel) instance? Yes. It is said that, as taste (rasa) results from a combination of various spices, vegetables and other articles, such as six tastes (rasa) are produced by articles (such) as, raw sugar or spices or vegetables, so the Dominant States (sthayi-bhava), when they come together with various other states (bhava) attain the quality of the sentiment (i.e. become sentiment). Now one enquires, "What is the meaning of the word, rasa"? It is said in reply to this (rasa is so called) because it is capable of being tasted (asvadyate). How is rasa tasted? (In reply) it is said that just as well-disposed persons while eating food, cooked with many kinds of spices, enjoy (asvadayanti) its tastes (rasa) and attain pleasure and satisfaction, so the cultured people taste the Dominant States (sthayi-bhavas), while they see them represented by an expression of the various states with words, Gestures and the Temperament, and derive pleasure and satisfaction.

(287) The States are so called by experts in drama, for they cause to originate (bhavayanti) the Sentiments in connection with various modes of dramatic representation. Just as by many articles of various kinds, auxiliary cooked food (vyanjana) is brought forth, so the States along with different kinds of Histrionic Representation will cause the Sentiment to originate. There can be no Sentiment prior to (without) the States and no States without the Sentiments (following it), and during the Histrionic Representation, they are produced from their natural relation. Just as a combination of spices and vegetables, imparts good taste to the food cooked, so the States and the Sentiments cause one another to originate. The Comic (Sentiment) arises from the Erotic, the Pathetic from the Furlous, the Marvellous from the Heroic, and the Terrible from the Odious. A mimicry of the Erotic (Sentiment) is called the Comic, and the result of the Furlous Sentiment is the Pathetic, and the result of the Heroic Sentiment is called the Marvellous, and that which is Odious to see results in the Terrible.

(288) The Comic (Sentiment) arises from the Erotic, the Pathetic from the Furious, the Marvellous from the Heroic, and the Terrible from the Odious. A mimicry of the Erotic (sentiment) is called the Comic, and the result of the Furious Sentiment is the Pathetic, and the result of the Heroic Sentiment is called the Marvellous, and that which is Odious to see, results in the Terrible.

(289) Volitional transgression, unwholesome sense-contacts and thirdly seasonal variation are the causes of diseases. Right knowledge, wholesome sense-contacts and normality of season are the remedies. ... What is done in the previous life is called past action, and what is being done now is present action. When they are unequal, they cause the emergence of disease, and when they are equal, they cause the alleviation of disease. ... He who is given to wholesome food and conduct, who has discernment and detachment from sense pleasures, who is charitable, impartial, truthful and forgiving, and who follows the precepts of the sages, lives free from disease.

(290) The effect is here said to be "the equilibrium of the body-elements", and the procedure of maintaining the equilibrium of the body-elements is the objective of this science of medicine. The complex of causes with reference to disease—psychic and somatic—is either erroneous, absence or excessive interaction of time, mind, senses and sense-objects. The body and that which is called the mind, are both considered to be the abodes of diseases, likewise of well-being; their concordance is the cause of well-being.

(291) From the moment of conception, some men are equilibrated as regards the three humours—vata, pitta and kapha: some have a predominance of vata, some of pitta, and some of kapha. Of them, the first alone enjoy perfect health, while the rest are liable to disease. Their body-habitus is named according to the continual predominance of a particular humour in the body.

(292) The body elements become discordant, as a result of the discordance of the causative factors. Conversely, they become concordant, following upon the concordance of the causative factors. Cessation of existence, however, is always in the course of nature.

(293) The treatment of disorders, therefore, consists of such operations as give rise to the concordance of body elements. This is regarded as the function of the physician. Treatment is given with the object of ensuring that no discordance arises in the various body-elements, and that there is continued concordance.

(294) It is said that, as taste (rasa) results from a combination of various spices, vegetables and other articles, and as six tastes (rasas) are produced by articles such as, raw sugar or spices or vegetables, so the Dominant States (sthayi-bhavas), when they come together with various other states (bhavas) attain the quality of the sentiment.

(295) In soup, different ingredients are mixed together. So curd or sour drinks are distinguished by the predominance of different tastes, like bitter or sweet. Different medicaments are (the result of

mixing) grounded wheat and turmeric. The ingredients are treacle and others, which through the process of cooking, get united and disintegrated, so as to reach a refined and clarified state. In the process of cooking (change) through union and disintegration, aesthetic enjoyment of an extra-ordinary nature, is made possible.

(296) There are ten principle nadis, which are filled in by it; the nadis are known by different names, according to their positions in the body. By principal is meant the important; so it is said, There are *Ida* and *Pingala*.

(297) The One, who sees everything, and appears to do everything, is seated in the inmost of the eight-fold whorls of the lotus, and enjoys all the time, the things to be enjoyed. He looks at the sensuous objects, and goes on judging and analysing. Pity, fear, melancholy and strangeness, or delight become the subject-matter of his thought, and undergo transformation in the process of being taken in by the *indriya*. So everywhere, the balance and the poise, being primarily necessary, are reached within these three nadis.

(298) The equipoise in any part of the day, is reached in early morning, in the middle and narrow point. There are five such auspicious null-points throughout the day. So in this little fragment of one-fourth part out of ten, the equipoise is reached in the middle of the noon; and it carries the stream of food and life.

(299) So from the null-point, there is quick day break; and the movement is from south to north, and also from north to south. The equipoise between south and north is characterised, when both are equally prominent, when the nerves are impelled southward, at the very same time, half of it is turned northward. The movement is continuously maintained through the middle channel, till the equipoise is reached in the northern movement, known as summer solstice. The movement from the north to the south begins and continues till the balance is reached in the south. This is known as winter solstice.

(300) So the equipoise of day and night is reached, at the beginning of night. Starting with the day, through the increase of night, and (then through) its decrease, the balance and equipoise is reached.

(301) It is the third (or) suppressed in fluctuation in case there is no (flow) of either kind (neither of expiration nor inspiration) as the result of a single effort (to suppress both).

(302) Right in this world they have overcome birth

When mind is fixed in indifference;

For Brahman is flawless and indifferent;

Therefore they are fixed in Brahman.

(303) He is one, who looks at all creatures with equal detachment, and has conquered heaven. His mind rests in a perfectly balanced state on everything in this universe, and is absolutely unmoved. His mind and soul are without a stain.

(304) Listen to me, Oh Goddess! I speak of the character of the *jivan-mukta* person. He is one, who is unaffected by desire, anger, fear or greed, intoxication, stupidity or envy, vanity, shame, boast of

lineage, or speaking ill of others, pride or deceitfulness, inertia, ignorance or vain-boasting, or unmoved by heat or cold. . . . He who is pledged to love and benevolence, renunciation, and unmoved by passions, and who is not averse to actions, leading to sensuous enjoyment in this world, who can distinguish the ephemeral from the eternal, whose judgment is secure through abstemious self-renunciation, is one without death or disease. In him, the perfect balance has been reached. He is completely emancipated, even while in human body, and has crossed the sea of this life; he is adored and served by gods and demi-gods. . . . Not through deathlessness alone, nor even through godliness, but through a union of these two, emancipation-in-life is assured.

(305) He (the *jivan-mukta*) is stationed neither in his own self, nor in the supreme self, either through sound or sense or even thought; but like the enjoyer transformed into the object to be enjoyed (through imaginative sympathy), he is stationed always everywhere. The awareness of the emancipated-in-life finds the world as a great stage; he is the detached spectator and yet not wholly divorced from it. Such is the emancipated-in-life.

(306) The Supreme Lord, Siva is at once transcendent and immanent. He is of the essence of Bliss. . . . The entirety as an undifferentiated whole, manifests itself. In reality, there is neither any receiver, nor anything to be received. All the same, the great Lord Siva manifests Himself in a thousand forms.

(307) *Prajna-paramita* is the embodiment of all the *Paramitas*. This is of the nature of samata or perfect balance. It is referred to as the best form of meditation on the Buddha.

(308) The girl, newly arrived in youthfulness, with beautiful eyes, rubbed all over with unguents, dressed in fine clothes and ornaments, is to be offered. She is to put on fragrant garlands, and sweets are to be offered with prayers. The priest, attended by the female votaries, should offer prayers with care.

(309) The *Prana* and the *Apana* are held together by mutual attraction, the *Prana* towards the *Apana*. It goes out with the sound "ha" and re-enters with the sound "sa". The *jiva* always goes on muttering the "hamsa" or "so-ham" ("I am He"), twenty-one thousand and six hundred times a day. The hamsa mantra is pronounced throughout night and day; this great meditation is well-known as *ajapa*. This particular meditation, known as *ajapa*, is also called *gayatree*, which assures salvation. There is nothing like this penance; and there is no greater good than this.

(310) Putting out outside contacts,

And fixing the sight between the eye-brows,
Making even the upper and nether breaths,

As they pass thru' the nose.

Controlling the senses, thought-organ, and intelligence,

The sage bent on final release,

When desire, fear and wrath are departed—

Who is ever thus, is already released.

(311) Contact with sounds and sense-objects, is of the nature of an external contact; the intellect by entering the approaches of the ear, goes on contemplating, making inward, what is merely outside and external. These (the external objects) are then projected outside, and held in between the eye-brows, conforming (to the image within). So prana and apana which move through the nostrils, reach a balance and harmony within.

(312) By renouncing contact with the outside material world, by withdrawing completely from everything of sensory experience, sitting in meditative concentration, thin and erect in body, (the ascetic) will concentrate on the tip of the nose in between the brows. He will evenly balance prana and apana, which move through the inward nostrils; he will make even the inhalation and exhalation. He will control desires, senses, mind and intellect and so enjoy eternal bliss; it is thus that he can get rid of desires, fear, anger and find salvation. So says the wise man, who looks at the essence of the soul and cares for salvation. He is completely emancipated, through this penance. Such is the nature of emancipation.

(313) Godliness, heavenly life, or all that is good and fruitful, cannot be attained except through the body. This body is the instrument through which everything is achieved. So the body must be carefully nursed, and protected always everywhere. For without the body, there can be no religion; and without religion, the (religious) observances are made impossible. Without the religious observances, there can be no concentration of mind (yoga); and without concentration, there can be no pure intelligence. Where is emancipation without this intelligence? It is not possible to do without emancipation.

(314) Vata, pitta and kapha are said to be the complex of pathogenic factors in the body; passion and delusion are, again, considered the complex of pathogenic factors in the mind.

(315) Vata is dry, cold, light, subtle, unstable, clear and rough; it is quieted by substances of antagonistic qualities. Pitta is slightly unctuous, hot, acute, fluid, acid, mobile and pungent, it is readily quieted by substances of antagonistic qualities. Kapha is heavy, cold, soft, unctuous, sweet, stable and viscid; it is quieted by substances of antagonistic qualities. The disorders, classed as curable, disappear when treated with therapeutic agents of antagonistic qualities, with due consideration of climate, dosage and season. The treatment of incurable diseases, is however, not instructed here.

(316) Having regard to the rules of healthful living in the case of those who are characterised by the predominance of one humour, the use of things antagonistic in qualities to that particular humour is beneficial; while in the case of persons with balanced humours, the balanced use of the articles of all tastes is recommended as being homologous to them.

(317) We nourish the emaciated and the feeble; starve the corpulent and the fatty; treat the man afflicted by heat with cooling measures, and with hot things him, who is afflicted with cold. We

replenish body-elements that have suffered decrease, and deplete those that have undergone increase. By treating disorders properly with what are antagonistic to their origin, we restore the patient to the normal condition.

(318) The general (similar) is the cause of the increase of all things at all times and the particular (dissimilar) is the cause of the decrease, whereas the application of these principles in the treatment of the body leads to increase or decrease of body-elements. The general (similar) combines; the particular (dissimilar) differentiates: for the element of agreement is the general, while the particular is the reverse.

(319) So by analysing the essential nature of these eight stimulants, it is found that the five, Sringara, Hasa, Vira, Adbhuta and Santa are of a blissful nature, and their associates delight the mind, while the four others, Karuna, Raudra, Vibhatsa and Bhayanaka are of a painful nature. ... These eight principal vibhavas, presented by the stimulants, led by poetic representation, of Bhayanaka, Vibhatsa, Karuna and Raudra reach Rasa-stage. According to some others, the vibhavas of Bhayanaka and others, generate pain and worry the appreciate reader.

(320) Love (rati), which has pleasure as its basis, is caused by Determinants like seasons, garlands, unguent, ornaments, dear ones, enjoyment of a superior residential house and absence of opposition.

(321) Now Laughter (hasya) is caused by Determinants, such as mimicry of others' actions, incoherent talk, obtrusiveness, foolishness and the like.

(322) It is to be represented on the stage by Consequents, such as swollen nose, upturned eyes, bitten lips, throbbing cheeks and the like.

(323) It is to be represented on the stage by Consequents, such as shedding tears, lamentation, bewailing, change of colour, loss of voice, looseness of limbs, falling on the ground, crying, deep breathing, paralysis, insanity, death and the like.

(324) It is caused by Determinants, such as absence of sadness, power, patience, heroism and the like.

(325) It is to be represented by Consequents, such as trembling hands and feet, palpitation of the heart, paralysis, dryness of the mouth, licking the lips, perspiration, tremor, apprehension (of danger), seeking for safety, running away, loud crying and the like.

(326) Stupor, perspiration, speech with broken accents, shivering, tremor, indistinct articulation, pallor, fear, feeling out of sorts, are the characteristics of bhayanaka.

(327) The dominant sentiment (rati) is stimulated by acting, and carefully selected elocution, leading to its own excellence. The mind of the audience, which is touched by rajas, and dominated by tamas, and is centred in intellect, shows signs of transformations (changes).

(328) Comic laughter is known as that which is relished with attendant stimulants and appropriate *sattvika bhavas*. Accompanied with appropriate acting, the dominant mood exists, and there is a trace of *rajas* (disturbing element) in the otherwise purified mind of the spectator.

(329) At the moment of the representation of a dominant mood, accompanied with stage-representation, the mind of the spectator is tinged with *rajas* and *tamas*. The egotistic principle brings about its transformations; and this is known as *Raudra rasa*, and is enjoyed as such. It is accompanied with *vibhavas*, which are its companions; it exists as the dominant mood at the time of stage representation.

(330) There is a dominance of the stupefying element (*tamas*) in mind, which appears to be in deep contemplation, and is full of *inertia*; this is the attendant element, which brings about changes. This reaches the stage of *Karuna rasa*, and is enjoyed as such, though its stimulants and such others, associated with it, are condemned as inferior (because of the presence of *tamas*).

(331) Anger, grief and fear are directly opposed to happiness. But they become aesthetically enjoyable, attended by appropriate consequents.

(332) The mind of the spectator is stimulated by *sattva*, accompanied with *rajas*. Such is the modification or change brought about in the mind of the sensitive man.

(333) So the mind and the thought of the audience are charged with a trace of *tamas*, which brings about changes, even though it is filled with *sattva*.

(334) The Comic (sentiment) arises from the Erotic, the Pathetic from the Furious, the Marvellous from the Heroic, and the Terrible from the Odious. A mimicry of the Erotic (sentiment) is called the Comic, and the result of the Furious Sentiment is the Pathetic, and the result of the Heroic Sentiment is called the Marvellous, and that which is Odious to see results in the Terrible.

(335) In a well-known work of literature, where there is a display of different sentiments, one sentiment must be given prominent place in the interest of the well-being of the rest.

(336) Certainly such *rasas*, which are not incompatible as *Vira-Sringara*, *Raudra-Karuna*, *Sringara-Adbhuta* can exist as inseparable from one whole. Such is not the case with *Sringara-Vibhatsa*, *Vira-Bhayanaka*, *Santa-Raudra*, or *Santa-Sringara*.

(337) Two incompatible sentiments (*rasas*) may be made compatible, with the presence of a third sentiment in between them.

(338) Even when the thing is transformed into sentiment, not all of them, when reflected in the mind, through admixture with foreign elements, reach the same *Rasa*-stage.

(339) The appreciator of a work of art, enjoys *Rasa* as non-differentiated from himself, at the moment of evocation of *sattva*. This

Rasa is unique, self-revealing, of an extremely refined nature, different from other sensibles, and equal in nature to the enjoyment of the Supreme Being.

- (340) The objects of sense turn away
 From the embodied one that abstains from food,
 Except flavour; flavour also from him
 Turns away when he has seen the highest.

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